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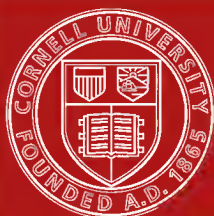
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FIGURE COMPOSITION

A Companion to "Figure Composition."

FIGURE DRAWING.

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The aim of the author in preparing this work was to assist the student to grasp more readily those facts of form which come to many artists after years of experience, but which are of as great value to those who are at the outset of their careers as to those who have established their positions.

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"The Scotsman."

FIGURE COMPOSITION

BY

RICHARD G. HATTON,
HON. A.R.C.A. (LONDON)

AUTHOR OF

"FIGURE DRAWING," "DESIGN," AND "PERSPECTIVE FOR ART STUDENTS"

WITH NUMEROUS ILLUSTRATIONS

FOURTH THOUSAND

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PREFACE

TO the "practical" man, the most sensible procedure for artists to adopt would be, to, first, acquire the technical skill necessary; second, master the rules of composition, and then to produce works by the union of the two faculties.

In truth, to those who are accustomed to methodical ways, the artist must appear sadly happy-go-lucky. He never seems to know where he is going, till he has lost himself in the wood. And he is asked if he has nothing to guide him, no principles to follow.

Now method is the pre-arranged order of procedure in the performance of a task, and it is complete, or partial, according as the various elements which enter into the work have been grasped, and allowed for. Method is practical foresight, and its power relaxes as soon as foresight itself fails. Moreover, unless the foresight has been true, the method will entangle itself. The ultimate effect for which the artist strives is the object of his imagination, hardly of his foresight; and, indeed, the more remote his objective, the less readily does he note the intermediate steps which lie between him and it.

The principles upon which artistic composition is built are exceedingly few, and they are so self-evident that, in their elementary form, they are inapplicable. The words

"unity" and "subordination" practically cover them. One hears less, therefore, among artists, of elementary or fundamental principles, than of a number of maxims and rules of thumb such as "Do not have two vistas in your picture," all which are nothing more than warnings against the usual ways in which the law of subordination is broken.

It is not difficult to see, therefore, that it is the application of the principle, and not the principle itself, that is hard to deal with. And the application is difficult because the conditions so constantly vary. Experience brings little help, for do we not see that the more experienced the artist is in composition, the more jejune, tiresome, and perfunctory his creations become.

Hence I cannot but think that the best rule is to avoid rule, and, taking as full a grasp as possible of the various conditions that surround composition, to squarely attack our subject and trust to our power of artistic control to put things in their places. We have to hold in our grasp the architectural laws of stability, the drama of our story, and all the glittering beauty we can conceive.

I have hoped, therefore, that this book may contain all those matters which should be borne in mind by the artist when he approaches the composition of figure subjects.

Beside introducing such matters as it is well to remember, I have added a number of illustrations merely in the hope that they will be interesting and suggestive to the reader. For this reason chiefly are the examples of printing-blocks given.

The emblems, texts, and mottoes are included because they may serve the designer on occasion. If he has much to do with sacred subjects he should, however, have at his elbow Husenbeth's *Emblems*, wherein he will find several

for each saint—with the authorities given. In the Appendix I have merely put together a short working list, avoiding using the same emblem for more than one saint, even when permissible. The dates are given as a guide to costume, the “days” as a guide to accessories.

The Latin texts will, in these days of inscriptions be serviceable. The inquirer into such matters will find the use of particular texts so constant that they become emblematic. Usually they embody what was regarded as the pith of the prophet’s or saint’s message. In about the eighth century the evangelists were specified by the following hexameter mottoes—

*Hoc Mattheus agens hominem generaliter implet.
Marcus ut alta fremit vox per deserta leonis.
Jura sacerdotis Lucas tenet ore juvenci.
More volans aquilæ verbo petit astra Johannes.*

That is, Matthew doing this fills up (the circle of) man universally; Mark, as the loud voice of the lion, roars through the desert; Luke, in the mouth of a steer, holds the laws of the priest; Flying in the manner of an eagle, John, in his word, seeks the stars. These will be found on Plate XVIII. in D’Agincourt, and on crude sculptures in Cattaneo’s *Architecture in Italy from the Fifth to Eleventh Century*—in both cases in mutilated condition.

To have given in the Appendix the source whence each text and emblem has been derived would have expanded the work beyond the assigned limits. The references to the Bible, as—Is. xi. 1, are to the English version, not to the Vulgate, though the Latin is from that. The reader can thus get at the English meanings, but the verse numbers in the English do not always tally with those in the Vulgate.

I am much indebted to Professor J. Wight Duff for kindly looking over the Latin texts and mottoes.

It remains only to thank Mr. Bernard Quaritch, Messrs. Macmillan and Co., Messrs. Bradbury, Agnew and Co., and the publishers, Messrs. Chapman and Hall, for permission to reproduce certain of the illustrations.

R. G. H.

NOTE.—All the illustrations which are not by the author have beneath them, or before them, an indication of the source from which they have been derived.

The crude wood-cut on page 6 appears to represent an incident in the tale of Valentine and Orson.

The author regrets to find that he allowed a number of trivial, but troublesome verbal errors to creep into and remain in the text. In places, too, the explanations might have been clearer, and passages do not follow one another as smoothly as to be read with ease. To revise all these defects would be to rewrite a good portion of the book; which at present cannot be done. Moreover, as the book is for students who are likely to see their way clearly through all these difficulties, there is perhaps no great need that corrections should be extensively made.

Considerable additions and some corrections are made on pages 246 and 267 to Appendix II.

Page 1, line 9, for *facility* read *faculty*

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FIGURE COMPOSITION

I. Introductory.

WE use figures either because they are characters in a story, or because they are good decorative elements. There is no denying that figures are capable of characterization, or that they are of such beauty as befits them for purely æsthetic arrangements. Their lines, masses, and modelling are such that they can readily be associated with architecture.

In the employment of the figure, the artist has therefore twofold facility, and twofold responsibility. It is evident, however, that the conditions which call forth the narrative possibilities will excuse the relative absence of the æsthetic. And in the same way, when the figure is associated with architecture, its fitness for its position will excuse, to some extent, any absence of meaning it may happen to have.

When the artist's intention is vigorous and steadfast he is able to compel the admiration of the spectator in spite of deficiencies revealed by analysis.

But there can be no doubt that in work which is fully satisfactory the responsibilities both of narration and arrangement are completely met.

Of course some distinction might be made between arrangements that are merely harmonious, and those that are architectural. This is really no more than a matter of degree.

Just then as the figure may be used for two purposes—story and appearance—so the rules of composition will be for one or the other end. It is the arrangement of elements of interest on the one hand, and of elements of beauty on the other.

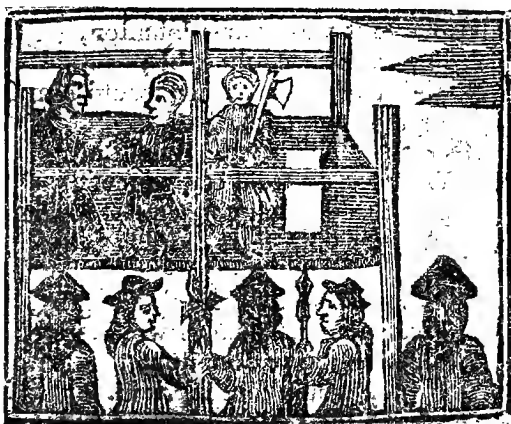
Some readers may be a little offended with what may appear an excess of arrangement. They may even murmur “art by geometric rule.” But it must be remembered that a great deal of decorative composition must by its very nature consist of palpable arrangements, particularly of lines. These arrangements are a response to architectural laws of stability, and the positive character of the lines developed under them cannot but endow certain parts of the design with an importance which is not extended to all. Hence there is emphasis on this or that point, and the question naturally arises—is the emphasis falling where it should?

We have spoken of twofold responsibility—what are the dangers? We could count up several, but two seem to stand out before all the others—deficiency of architectural calmness, and deficiency of story. At the present time it is the latter that is more likely to be neglected, for the tendency is toward conventional arrangements, under shelter of the word decoration. It is true that the work is decorative—the danger is that it may be rather thoughtless, and that it may neglect nature and real story-telling.

After all, a figure-draughtsman is one who represents people and scenes. Under the stress of architectural

fitness he may be excused his story-telling, even obliged to relinquish it, but the figures then should seem rather beginning to live and beginning to be characters, as if they were just emerging from an ideal or average state. It should appear that the artist wished them to be persons or personifications, and was only restrained by respect for the architectural *ensemble*.

Whenever architecture, or material or method presses



The Execution of the Earl of Derwentwater.
(From a Newcastle Chap-Book.)

hard, and will have its way, there is a degree of departure from the ultimate truth of nature, because the means are not then delicate enough, and because something else than the story is seeking expression.

It is consequently curious to note how defective "realistic" work becomes often pleasantly decorative. Indeed it generally does, for there is nearly always a latent sense of ornamental arrangement, and some of the "expedients" of the untutored are precisely the "means" of the decorator.

We see this in the crude woodcuts both of the early and the degenerate days. Four of the latter are here reproduced.

The titles given to these are given for convenience. The cuts occur in *A Garland of New Songs*, printed about 1820, but appear to be much older. They have no connection with the "new songs," and it is amusing to speculate upon their significance. There is fairly good



Royalty. (From a Newcastle Chap-Book.)

reason to suppose the first is rightly named. The "cutter of wood" has been rather overborne by his wood. He has managed no more than to introduce the *dramatis personæ* of the situation. There is little stir and no bustle, and the guard below are pretty regularly spaced out, the posts of the scaffold being duly considered. The effect is not very decorative, though the means—separation, repetition, symmetry—are such as generally make it so.

The royal scene is very puzzling. The artist goes so

far as to introduce the full view, the profile and the three-quarter view.

The winter scene deserves a better title. It is more decorative than the others. Figures of the same height, between trees which conveniently spread out and fill up the background, is a pretty general decorative *recipe*.

The knight and his captive also has decorative qualities. If the drawing were not so atrocious they would appear to



Winter. (From a Newcastle Chap-Book.)

greater advantage. The captive is naked and apparently a hairy savage, or some one run wild. The subject must be well known to collectors of chap-books, as wood-cuts practically identical with this one are sometimes seen. The same may be said of the execution scene reproduced on page 3. In both cases the various blocks are remarkably alike, and must have been repetitions of the same design.

A step onward is taken in the printer's embellishment illustrating a Gentleman sketching some Ruins. He has an admirable selection from which to make his choice.

The wood-cutter probably intended to deceive the spectator with a work of great care, and he has done his best, no doubt—but again the workman is overborne by his wood



Knight and Captive. (From a Newcastle Chap-Book.)

and his tools, and the result is—decoration. The old block-maker, limited as he was to a small definite space,



Sketching the Ruins. (Head-piece in Bailey's Dictionary, 1730.)

was compelled to crowd his figures, or whatever else he introduced, into the available field. He had to make things as clear as he could, and this led him to adopt a method

of arrangement which separated forms really close together. The urgency of the press, as well as a natural repugnance to useless labour, led him also to restrict his cutting. He thus gives us clouds and trees and foreground simply because he can hardly merely cut away the ground, for he can with but a few strokes convert the black masses into something or other. The exigencies of the actual printing moreover taught him the advantage of always having some form all over his block, so that wherever a large surface of white threatens to appear he introduces some detail to "keep the paper up."

A step further brings us to the greatest master of wood-engraving, Thomas Bewick. It is hardly too much to say that he was the only man who chose the white line of the wood-cutter as his medium. Other engravers and artists have since used the white line in the same way, but not so much as their readiest means of expression, but because they desired to exercise the craft of wood-cutting. His greatness lay not in his inventing this "white line," for he neither claimed to have invented it, nor did he invent it, but in his use of it as a complete means of expression. That is to say—between the memory of nature in his mind and the cut on the block no painter's or draughtsman's technique (of lines, or strokes, or cross-hatching, or brush-mark) intervened. And this interpretation of nature of his befits him to rank with the ablest of artists whose aims are of the same kind.

Bewick was both master and servant of his wood and his tools. He was too wide awake to neglect, or think lightly of, the peculiarities of the technique of printing. He cut deeply, and wanted no chalky-faced, horribly smooth paper for his cuts to be printed on. His work is distinctly in line with that of the preceding illustrations—

only better, and the work of a man who would willingly throw work away on a block if he got thereby nearer to a representation of the natural things he loved so well, and knew so well.

It is decidedly a pity that his work is so constantly vignetted. We are not now favourable to the vignette as a decorative arrangement—it is so easily artificial. We do not therefore so readily see the decorative quality of his work, a quality which would be to no small extent due to his acquiescence in the restraints of his craft. The



Vagabonds. (Wood-cut by Thomas Bewick.)

way in which the boughs of the trees in this wood-cut spread out and hang down at either side (like flowers in a vase) is quite in keeping with the ornamental fashion of his time.

Bewick, like all the art-craftsmen of his day, had an instinct for ornamentation, but he had also stories to tell, and it was the story-telling that he liked best. Whether he is drawing birds or people he is engrossed in their lives, and treats them precisely as a novelist would. He thus was true to one of the great obligations under which the artist is placed, and he owes his eminence to the completeness of his response,

We shall deal in the following pages with the architectural stress, and with architectural forms, then with the figure in relation to architecture, and to ornament, and then as an element of decoration. We shall thus consider space-filling and surface-covering. We shall then take some account of the figure used singly and in groups, with the relation of figure to figure, of the spectator to the figures, and of the plan occupied by the groups. Then, after considering the various elements at our command, we shall pass to the telling of the story.

The laws of composition are based upon the following facts :—

The proneness of the eye to connect similar forms and colours, and to pass from one to another. The simplicity and unity produced by similarity. The habit of the eye to follow the course of lines. The laws of physical stability, yielding the upright and horizontal lines and the triangle ; and also the law of equal lateral expansion, resulting in symmetry, balance, and equilibrium. The inability of the eye to pass across lines, especially if doubled, or further multiplied. The fact of similarity of appearance denoting similarity of conditions.

To these must be added those principles of beauty and of richness which we specially study when we design patterns. By observing them we find we can give interest and quality to forms, without touching the question of meaning. Indeed, we all know that æsthetic composition is sometimes decried as being senseless.

Our task demands that we compose figure subjects so that (1) their story is told, (2) they exhibit æsthetic beauty, and (3) conform to material and architectural conditions.

2. The Stress of the Architecture.

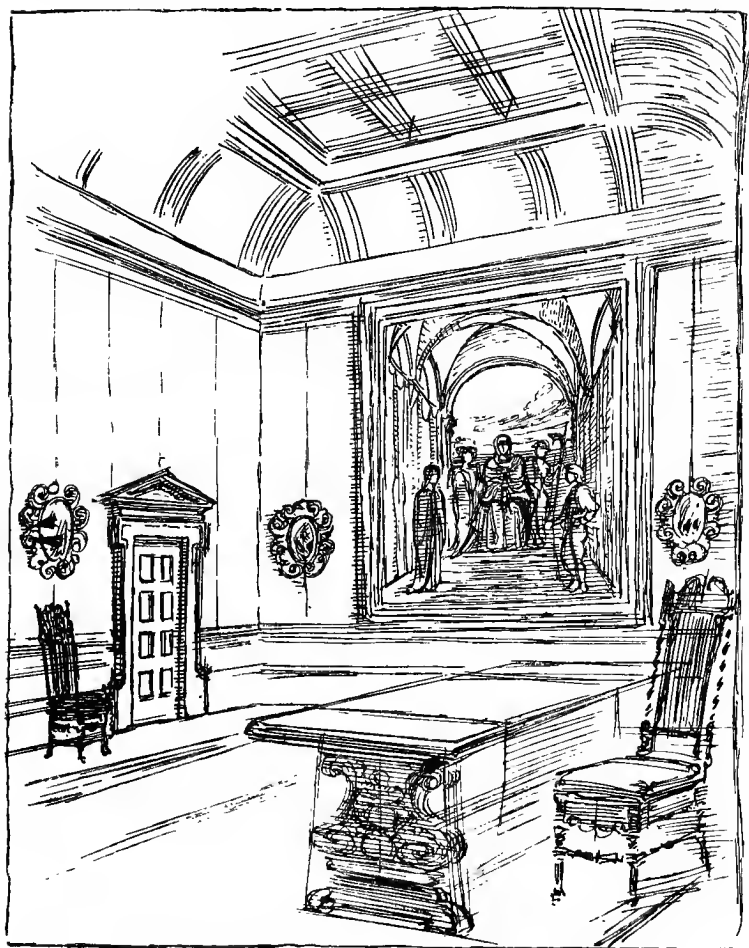
THE demands of Architecture are the following. First, there is the acceptance of the main architectural principle of stability. Stability is obtained, or suggested, by the horizontal and vertical lines. The use of the two directions secures an appearance of stability. The pyramidal arrangement also suggests stability, and even the inverted pyramid suggests equilibrium, which is a form of stability.

Secondly, there is the acceptance of the material. We usually talk of the "frank" acceptance, by which we mean rather the assertion of the material to some little extent, although we might deny that we meant quite so much. An instance of rank violation of this principle is making a wood-engraving look like a copper-plate.

Thirdly, there is the acceptance of the surface of the object, so that it is an offence to make surfaces which are flat appear modelled.

There can be no doubt that the telling of stories upon objects tends somewhat to obliterate their form. Some little offence in this way most people will be willing to bear with, but taste certainly rejects all performances in which there is not an appreciation of the conditions. The plate with the landscape on it is usually neither a plate nor a landscape. In the Waddesdon Collection there are many things which are neither one thing nor another, and can only be classed as expensive objects made by rather thoughtless individuals who had no more regard for the stories they illustrated than for the pots they imposed them upon, and who were chiefly concerned to show how clever they were.

At the same time there can be little doubt that the violation of surface, according to our third principle, has



A Composition upon a Wall, apparently producing a recess.

often given pleasure. It may be that walls are themselves liable to crowd down upon the inhabitant, especially when

decorated, unless they are made to appear recessed. Much decoration in Raphael's time and before was in perspective, as though the walls gave space for recesses, and Leighton's frescos at South Kensington are of the same order. The truth very probably is, that so long as the artist does not play a *mere* scene-painter's trick (which is tiresome when once discovered), he may extend the bounds of our habitation for us.

Very frequently compositions recessed by perspective have been employed. Especially when the architecture is worked out practically in outline—brownish lines on golden white—a good effect is obtained, and the sense of space is pleasant.

The acceptance of the material applies in two ways. Either it refers to the adoption of a general character in agreement with the material, as stone-like for stone, and plank-like for wood, or it admits the limitations of the material, as in stained glass or mosaic. In all cases the material could be conquered more completely, a closer illusion could be secured than is attempted, but the probability is that the illusion, being in material, and associated with building, would not seem in place, while there would be an absence of that adaptability of material to thought which is so pleasant. To make a thing which is obviously stone, wood or glass, speak, is a greater triumph than to produce waxworks or peep-shows.

Do figures and ornament both come under the same laws when associated with architecture? I suppose the answer is—Yes. But this is surely only if the architecture has the first and the last word. For it rather seems that whenever figures, or rather stories, are cut or painted on a building, the building must itself undergo some change. If the figures are mere architectural embellish-

ments, without interest, and of rather more cost, and rather more pretensions, than ornament, then they are better



'In Vigilantiam Regis'—a Composition recessed by Perspective.

left off. But where they are admitted, the building must attune to them, just as they must attune to the building. On the whole, however, one must agree that the composi-

tion must suit the architecture, for the artist has greater range of possibilities than the architect. The architect is, not unnaturally, prone to regard the figure work as second in importance, and it would be well therefore if architects studied figure composition, and the arrangement of figures in a sensible action, so that the monumental sculpture which crowns every edifice of pretension may



Lines of Stability,—the Vertical, the Horizontal, the Pyramidal, the Arched.

be replaced by something better worth looking at, and paying for.

We must understand the term "architecture" as wide enough to embrace all objects that have any solid form.

Objects usually have upstanding sides arranged round a central axis, or the side is continuous and forms a circular object. The sides are not necessarily vertical, but are balanced against one another if they slope. It seems

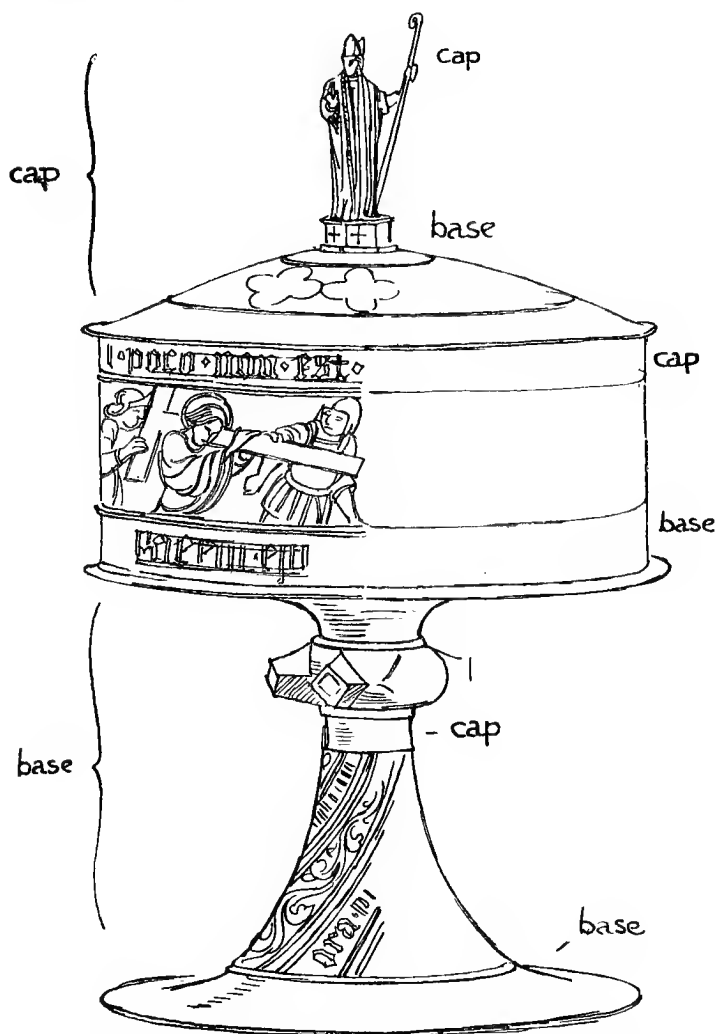


The General Shape kept
Plank-like.



Sketch for Stained Glass—the glass kept
angular as being more suggestive of
the material.

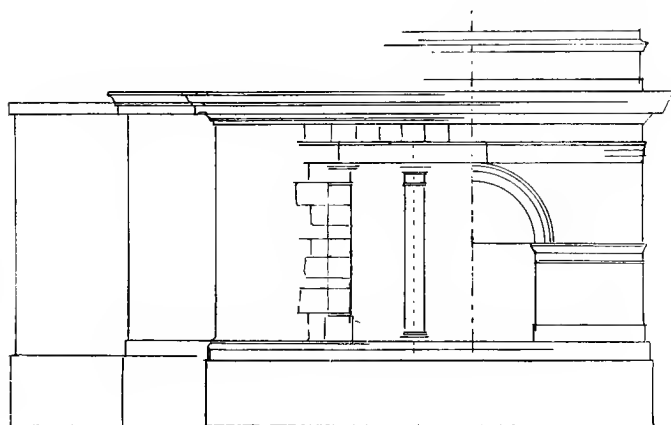
practically essential that there should be a cap and a base, a head and a foot.



An Object with base and cap lines to each part.—A Ciborium.

Usually the head and foot are projections, but when they are not, there are bands passing round to do duty for them. And this rule of the head and foot applies not only to the whole object, but also to the parts, and although many instances can be found of the non-application of this rule, yet it is a safe one to follow.

A mere projection for head and foot is a very sudden change. Usually the projecting head, or cornice, is



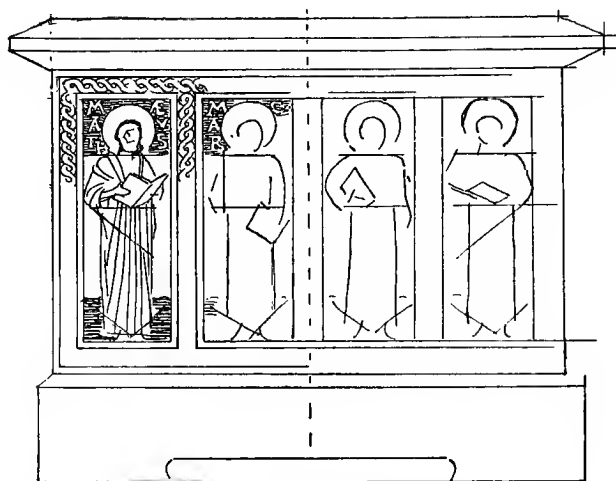
Plain Wall with Cap and Foot.

bracketed out below, either by brackets (or corbels), or by a bed-mold. In similar fashion the upper surface of the foot (or plinth) is molded, or its edge is taken off.

All these peculiarities will be seen in the illustrations.

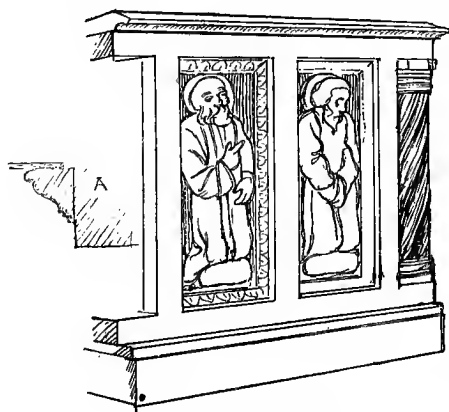
The plinth is commonly much deeper than the cornice, which, however, generally projects further. What are cornice and plinth to a wall become capital and base to a column, so that in a colonnade we have, below, a plinth, then a base, then the shaft of the column, then its cap, and then upon that the cornice, or, rather, the

entablature, which is the cornice with its supporting vertical surfaces.



Simple Framing.

These architectural elements, cornice, capital, base, and



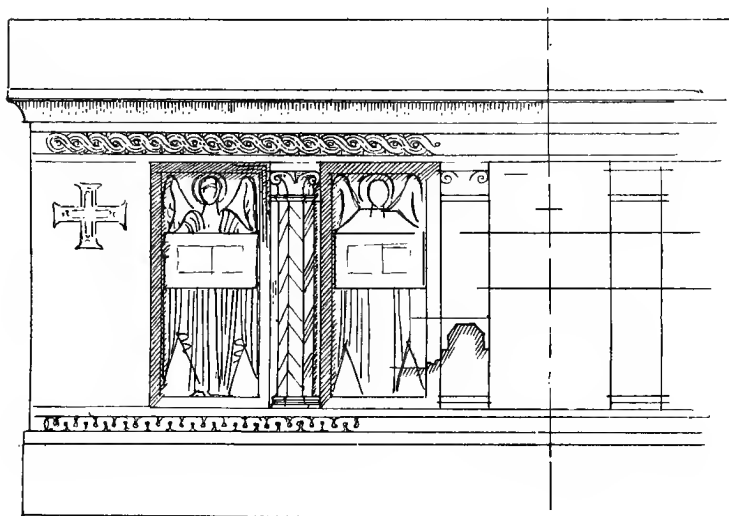
Simple Panelling.

plinth, are nothing more than horizontal emphasis at top and bottom of the work. In classic work the horizontal line always predominates, and although it is the vertical line that predominates in Gothic, it is not wise to

restrain the use of the horizontal line, for the "original sin" that is in us tends to make us neglect them both.

There are given here some examples of different settings out in various styles.

The simplest form of architectural arrangement of the parts of an object is that in which there is a "wall" with cornice above and foot below.



Columns developed on the Framing.

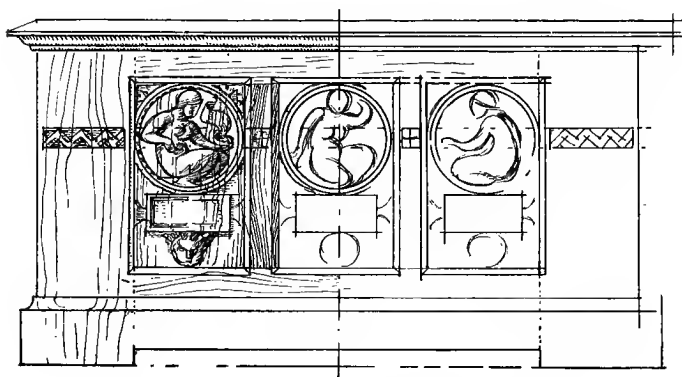
The next is that in which the wall is replaced by simple framing, in which the uprights, the stiles, do not differ from the horizontal bars, the rails. Around stiles and rails alike we can run a pattern which should be of a severe character, or a molding may run all round the panel.

The next type in the ascending scale is that in which the uprights become definite weight-bearers—columns of a sort, differing in the different styles.

We have now to consider the "sub-architectural" lines.

These are lines which are auxiliary to the vertical and horizontal, but which cannot exist without them. Lines pyramid-wise and the semicircle are the chief of these sub-architectural lines. All arch-forms come into the class. They are symmetrical, and their "thrust" abuts against vertical forms at either side.

To the decorator these sub-architectural lines are of great value, for, though he constantly employs the vertical and horizontal lines, which are the architectural lines



Simple Panelling with sub-architectural forms within.

proper, he very appropriately introduces the sub-architectural because the architect has provided him with his abutments. Within a rectangular panel-framing, sloping symmetrical lines, or the semicircle, or the circle itself, or the oval, "repose" with complete security, and hence the frequent use of these forms.

Another great architectural principle is that of symmetry. Symmetry produces, as it suggests, stability, and consequently the decorator cannot do better than have a predilection for it. He can arrange one figure on either

side, or he can balance one important figure by two of less importance, or occupying hardly more space. Between the symmetrical figures can be a composition of a sub-architectural character. The Greek vase-painting, Fig. 11 in *Figure Drawing*, is a fine example of that treatment.

The design of recent years (so frequently referred to as "The New Art") owes its distinctiveness to the positive predominance of decorative and architectural principles. Especially is the law of the frequent use of the vertical and horizontal lines—the architectural lines—observed. Up to recent years the predominance of the curved line had been regarded as a fundamental law of design. In some specimens of the new art the same mistake is made. Apparently this insistence on the curve was due to the theories of Hogarth and Burke.

3. The Romantic and the Classic.

It is essential to remember that the difference between the various styles of architecture is a difference of mood. The same mood will produce the same form. In studying the different styles one has, therefore, to study the different moods, and it is of little advantage to pick up the peculiarities of a style, or epoch, if one does not gain the secret ideas from which they sprang.

Some of the styles are Romantic, some Classic, and the difference between the two seems to be that the Classic is all for clear statement, the Romantic for confused statement. The Romanticist does not pretend to know and expound, he attempts to suggest and to foreshadow. The Classicist, on the other hand, offers to expound. He makes a definite statement, and has all his words carefully prepared.

It is said that it was Christopher Wren's original idea that when the spectator entered St. Paul's he should at once receive the whole effect of a co-ordinated scheme. The power and the care necessary for the execution of a design which was to stand that test, which is the classic test, must needs be very great. There may indeed be small wonder that so many works of the "classical" eighteenth century are dull and insipid. They allowed no fortuitous or accidental accessory to mar the clearness of their work. Unfortunately the clearness was often insipid and the appropriate accessories were most wearisome. Better a thousand times to choke the picture with well-drawn if inappropriate details, on which the eye could at least fritter away its time, than to engross the attention with a few barren, bleak, spiritless, though suitable, adjuncts. The foreground affords a good test of this. How often in the eighteenth century was it not mere blank ground, not even grass. Compare that with a flowery lawn of a Brussels tapestry. In this comparison I am principally thinking of the engraved work of the eighteenth century. The transition may be remarked in Le Brun's 'Calydonian Hunt' reproduced in this volume.

By confusion one does not mean a senseless and hopeless muddle, but an absence of thorough subordination, or rather one should say that the subordination is of a different kind. The distinction is to be made thus. In the Classic the chief point mentally is the chief point artistically; in the Romantic the chief point artistically, or that which strikes one most, is not the chief in actual human interest.

These distinctions are no doubt rather forced, but they may, nevertheless, serve a purpose.

The Classic tends to plainness, and to the absence of

colour and pattern. It easily, therefore, becomes sculptural, so that in paintings the form of limb and drapery is worked out as if the whole variations came from the effect of light and shade. The accessories in such work also tend to the definite and monochromatic. Classic architecture demands no variation either of material or of added decoration, it is all worked out in stone of one colour, and derives all its interest from the variety of tone produced by the carving. Of course this is sufficient from an architectural point of view, but not from a painter's. Moreover the ancient architecture was not so blankly colourless as the savants of the seventeenth century thought.

We learn from these distinctions that a composition may sometimes want a little more of the Classic, sometimes a little more of the Romantic ; that is, it sometimes wants clearing and has too many oddities about it, or again, that it is barren and cold, and will be improved by a bold addition of colour or pattern. We understand, therefore, how it is that the photographic reproductions of pictures become tiresome—they lack the variety of colour. Some pictures, however, do not suffer ; these are those which lend themselves to a sculpturesque treatment, or which happen to have bold, broad tones of good shape.

Of all Romanticists, William Blake was the most consistent to the principle of confusion. Indeed his work is likely to get the principle itself some disrepute. He out-heroded Herod,—and yet, who would have anything he did different ? The examples in the Appendix well represent him, except in his greatest quality of colour.

4. Architectural Details.

THE character of our architecture will leave us with a particular kind of spacing. The whole extent may be cut up into comparatively small spaces, or there may be large surfaces of wall.

The one architecture which was free from the architectural division of surfaces which did not need such divisions was the Byzantine. Blank walls were left in all times, but only in the Byzantine did the artists seem to have forborne to run useless shafts up them. The early Renaissance is comparatively free, and so is the Gothic, but the Gothic architects not infrequently ran lines up their walls for no particular reason except that of design.

In Palladian Classic the wall is treated as if it were to be pierced with arches or colonnades. The various members thus form frames for decoration, painted or carved. The simplest is of course that in which there is a plinth below and a cornice above and nothing but wall space between.

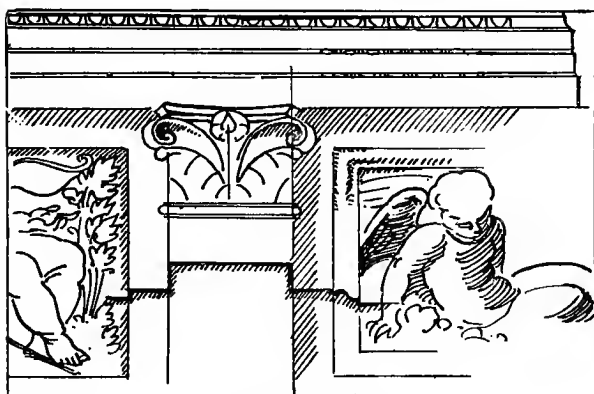
The next step is the introduction of the pilaster running up from the plinth to the cornice. Rectangular compartments are thus formed. In these rectangular compartments decoration can be applied. The decoration should, however, be surrounded by a frame of some kind, because the edge of the pilaster, with its cap and base, is not a clear line. The frame might be nothing more than a plain flat member, or it may be more elaborate. If it has more than one member, that against the decoration (which is flat wall) should be of less height.

It was not at all an unusual thing for the Romans to use framing or panelling. The molding was often the same

all round the space, at the bottom as well as at the top and sides.

The next step would be the placing of a column before the pilaster, or the substitution of it for the pilaster. When substitution takes place the column becomes "engaged," that is, less than half of it is let into the wall, so that more than half of it projects.

Frequently in such cases the capital is continued along the wall, as is also the base. The wall as it were passes

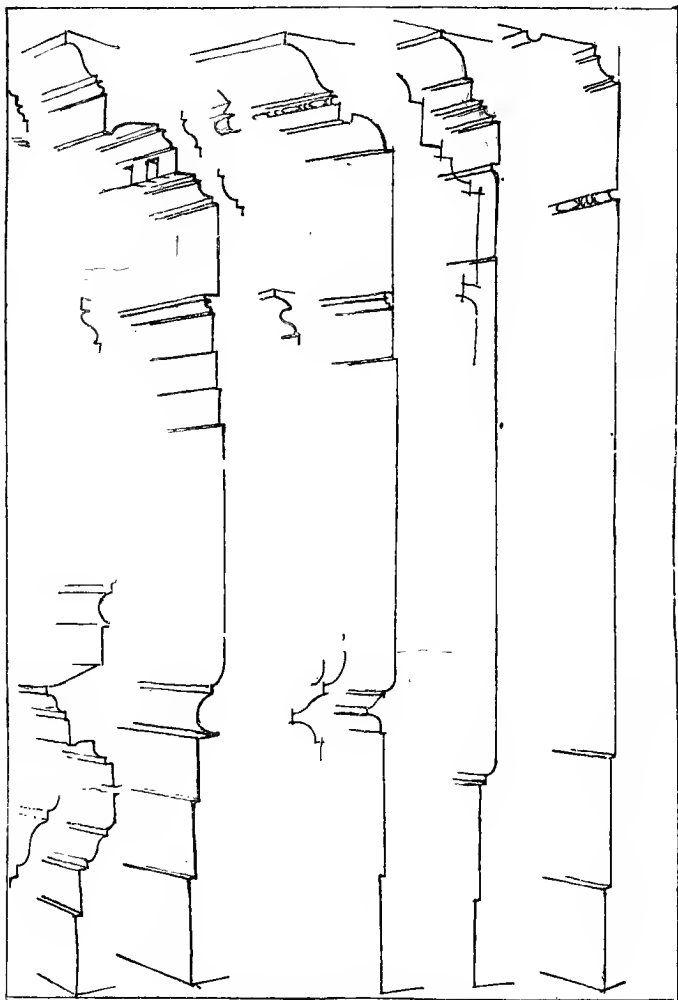


Pilaster and Framing.

flatly along and then rolls over the column, so that it is as if the decoration (provided by the column) were waved over the projections. When this is done, and indeed in all kinds of cases, the decoration in the rectangular spaces between the columns, or pilasters, is kept some distance from them, a molding carrying the wall surface back to a lower level, as is shown in the illustration.

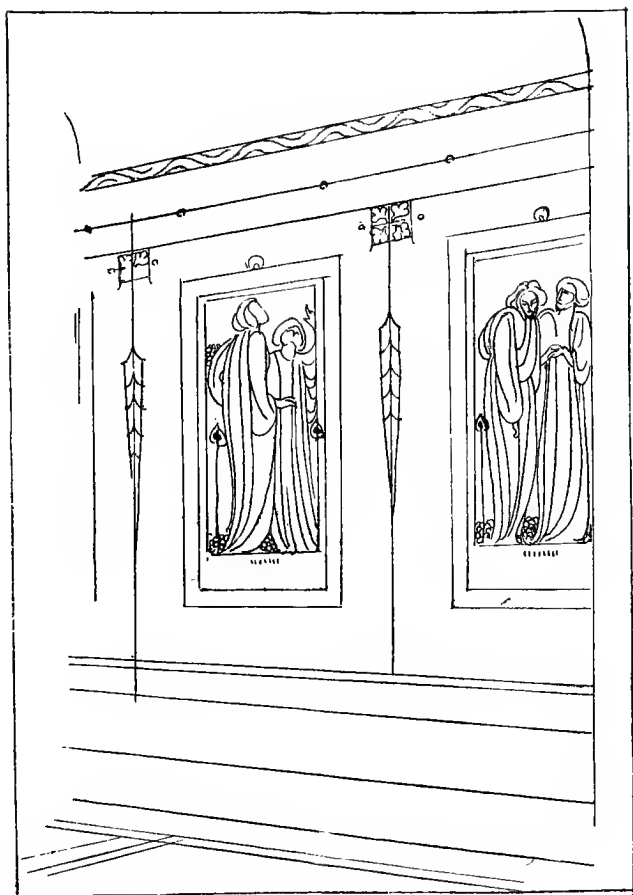
The members introduced, plinth, column, cornice and framing, can be manipulated as one likes, but the manipu-

lation transfers the work to another style. The relation between column and frame can be greatly varied, as is shown here. The reader will indeed recognize that this



Details of Plinths and Cornices.

manipulation of the pure form gives us some of the best settings we can have.

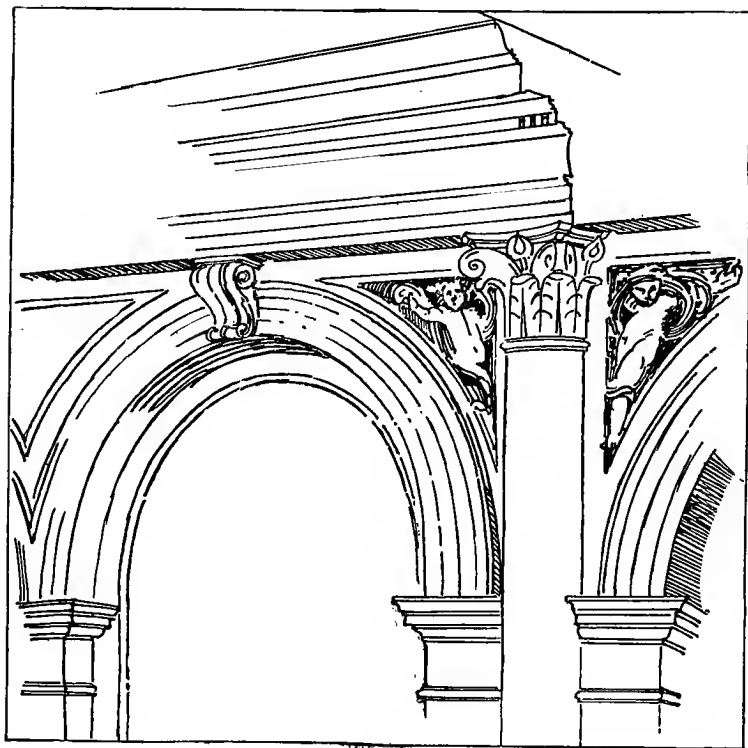


Manipulation of the Column, etc.

Even the newest of the new art has to submit to these arrangements of column and cornice.

Returning to our pure form we can within the rectangle,

between the columns, place arches, bringing them down on to antæ, which have cap and base and plinth. The cap and plinth of the anta we can carry along the wall if the proportion is improved thereby.



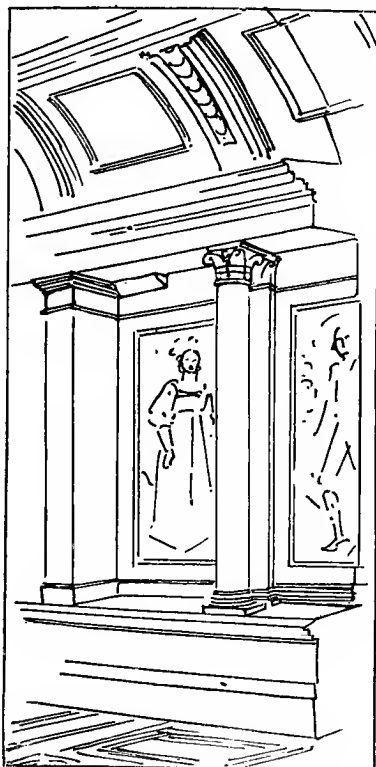
The Arch between the Columns.

We have then an arched rectangle within which we proceed with our frame as before. Above, we get triangular spaces, spandrels; these are also framed. Owing to their peculiar shape they are less fitted to receive compositions approaching the imitative, and are consequently filled

with figures of a definitely decorative or ornamental character.

It is a matter of some importance whether the arch between the columns reaches so high as the entablature above. Sometimes it does, but as often stops some little distance below. Very frequently the line of the neck of the column is carried along, and the space of the height of the capital is treated as a frieze. The arch often comes up to this line.

The treatment of the arch in relation to the lines above depends largely upon the projection of the entablature. If the entablature is carried on columns the projection is very considerable, greater than the projection of the moldings round the arch. Consequently there is an awkwardly



The Capital continued as a Frieze.

sudden change of altitude when the arch runs right up to the entablature. This is got over by using a bracket key-stone to the arch. The bracket carries the form forward to the prominence of the entablature. The bracket is used also when the arch does not reach so

high. It is then longer than the moldings of the arch are deep.

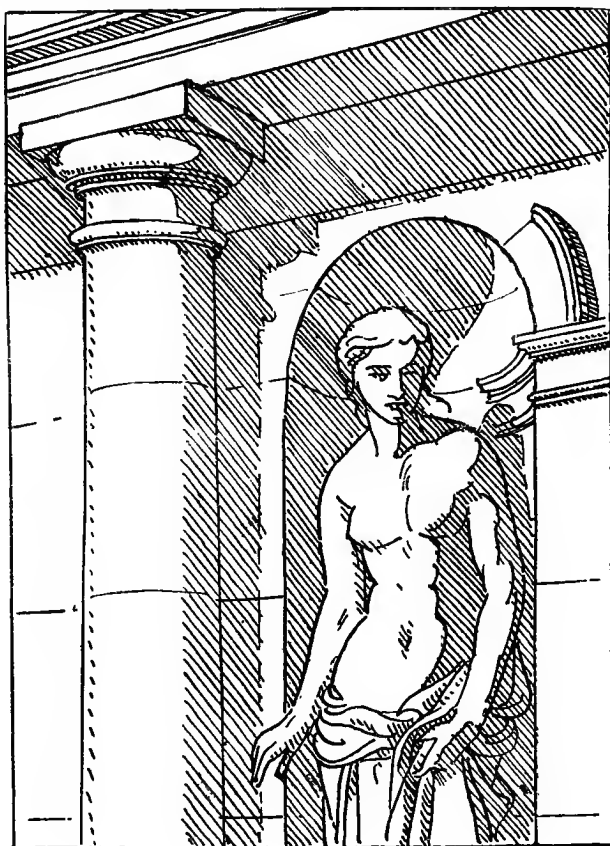
If instead of columns pilasters are used, the projection above need be but slight. In that case the projection of the moldings round the arch is only slightly less than that of the form above, and the two are sometimes tied together by a development of the key-stone.

We see this development of the key-stone in the debased Rococo or Regence style. When in that style the pilaster became merely a slightly raised ornament down the wall, the cap and the key-stone became also mere connecting ornaments. The moldings surrounding (framing) the spaces became narrow lines, and the paintings became more and more vignettèd and concentrated in the centres of the panels. The vignetting was a consequence of the linear treatment of the time, and was not due to the slowness of the architectural modelling. The style fell into one of slender lines and spots. An illustration of Louis Quinze architectural decoration is given on page 58.

When the space between the columns is narrow a niche can be placed in it. The head of the niche must not come higher than the level of the neck-mold of the column, leaving the space above as a frieze of the height of the capital. The edge of the niche can be plain or molded like an architrave all round—or its sides could be treated as antæ.

Instead of an arch spanning from column to column, sometimes a more horizontal treatment is desirable. In that case another and smaller entablature passes from column to column supported on antæ. This entablature is about three-fifths up the column, or perhaps not so far. Very often this new entablature is borne on antæ (or pilasters) at the ends, and by two columns between. The

space between these small columns is greater than that between each small column and its adjacent anta, so that

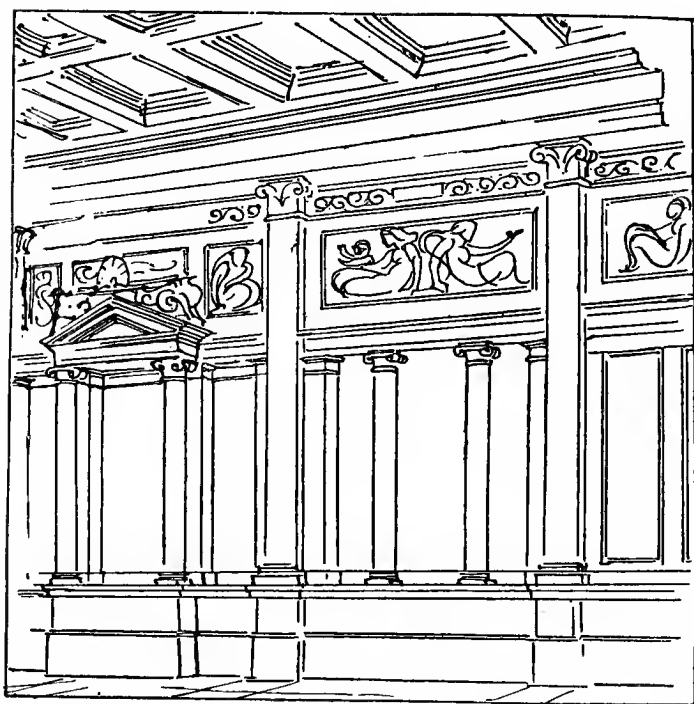


A Niche

the space between the great columns is divided into three spaces of which the middle is the larger.

Above the entablature, and under the great entablature, is consequently a large horizontal panel, which sometimes

affords a good position for work. This oblong space may, however, be curtailed by the presence of the aforesaid arch, which consequently leaps across over the three panels below, and forms a lunette, with little spandrels at either side.



A small "Order" between the Columns.

Another development is to carry this small entablature on four pilasters, and in front of the two middle ones to place two columns of the same height, and to crown this central part with a pediment.

This pediment of course interferes with the lunette or

panel above, and consequently the decoration above the pediment often takes the form of sculpture upon it.

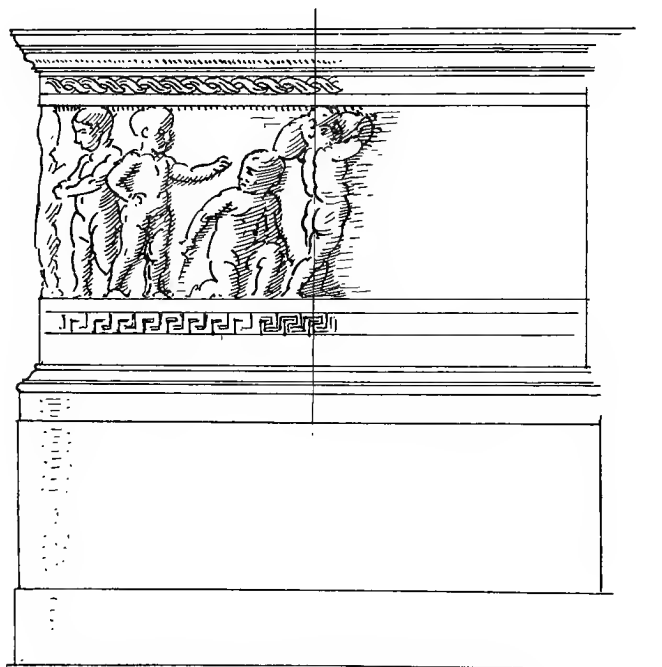
It is not necessary to do more than allude to the breaking of the entablature which enables us to gain projection without such deep shadows between the supports. The breaking increases the vertical lines and decreases the horizontal ones.

When a "frieze" of the depth of the capital, and in continuation with it, is used, it is well to allow another plinth below. Otherwise the panel is placed too low. This is in accordance with the rule of cap *and* base to all forms.

Classic architecture is a projected architecture, just as Gothic is recessed. We find this in numerous instances of the placing of architectural members, somewhat resembling complete little buildings, upon the wall, and projecting before it. These projecting members are connected together by their moldings being continued along the wall. This is indeed another way of describing the broken entablature and the broken plinth, which give projections without undue weight.

We have so far been speaking of one storey ; what happens when we have to deal with more? It is natural that the successive storeys should be slightly, or considerably smaller as they proceed upward. The same laws of decoration apply. There is, in each storey, the main form supported upon a plinth and crowned by a cornice. The recessing of the different superposed parts is shown in the illustration on page 17. It is not exactly part of our work here to consider how one storey fits upon the other, we will only note that one rarely stands a column upon a cornice. Usually a deep plinth separates them, and this deep plinth has in most cases its capital

and base, as is shown in the diagram already alluded to. Here we are more concerned to note that when a figure occurs on top of a form it corresponds to the main part of a storey. That is, it must have its plinth to stand on, and it must be in height proportionate to a super-

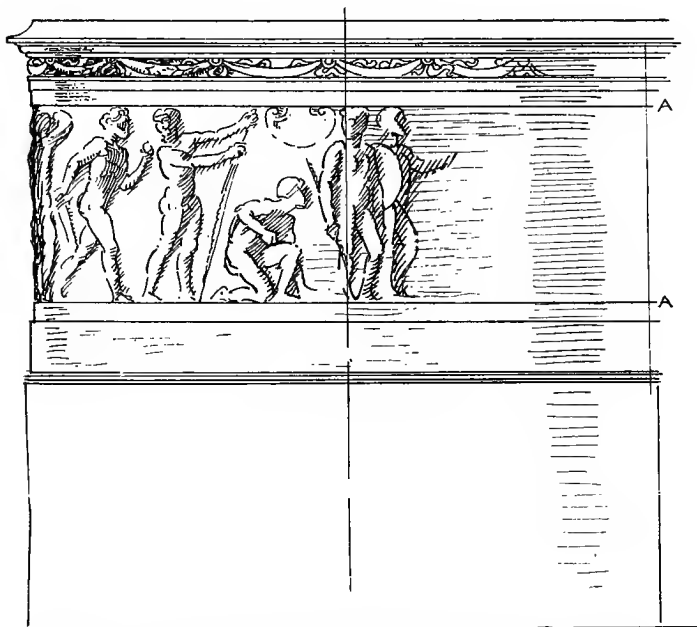


A Band of Amorgi, with moldings above and below.

structure. We see this when we place a figure beside a pediment, or in front of an attic storey. Indeed we must consider our figure as primarily a stone of proper size, and then convert it into a statue. To merely place a man or a woman in stone on top of a building is not sufficient. The head is the capital.

It is the same with figures upon pediments, and in such-like situations—they must fall in with the stony character of the work.

Whether, furthermore, the figure be upon a building, or in a niche, it is subject to the law governing all architectural parts—it must have its base and cap.

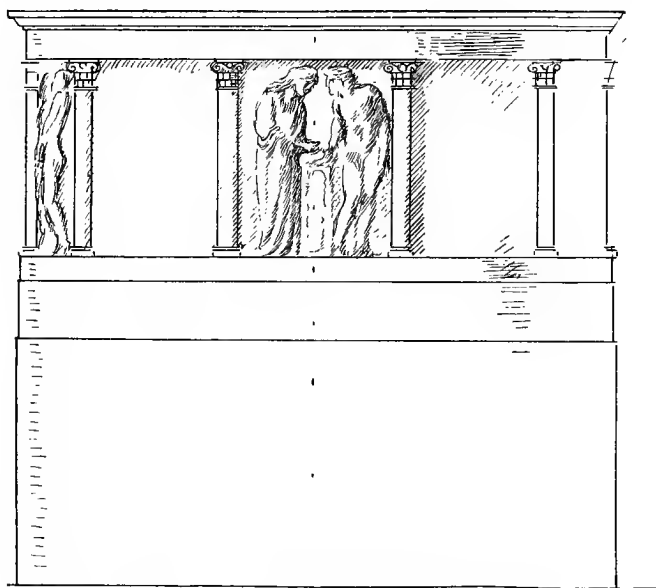


A Band of Adult Figures, giving a more delicate effect, and suitable to a structure of larger size.

Three illustrations are given of different ways of treating the same architectural structure. The difference is in the scale or vigour of the ornamentation. The figures were placed first and suitable moldings added. Of course the band of figures is a dark band across the structure, the moldings are merely its supports. If one dispensed with

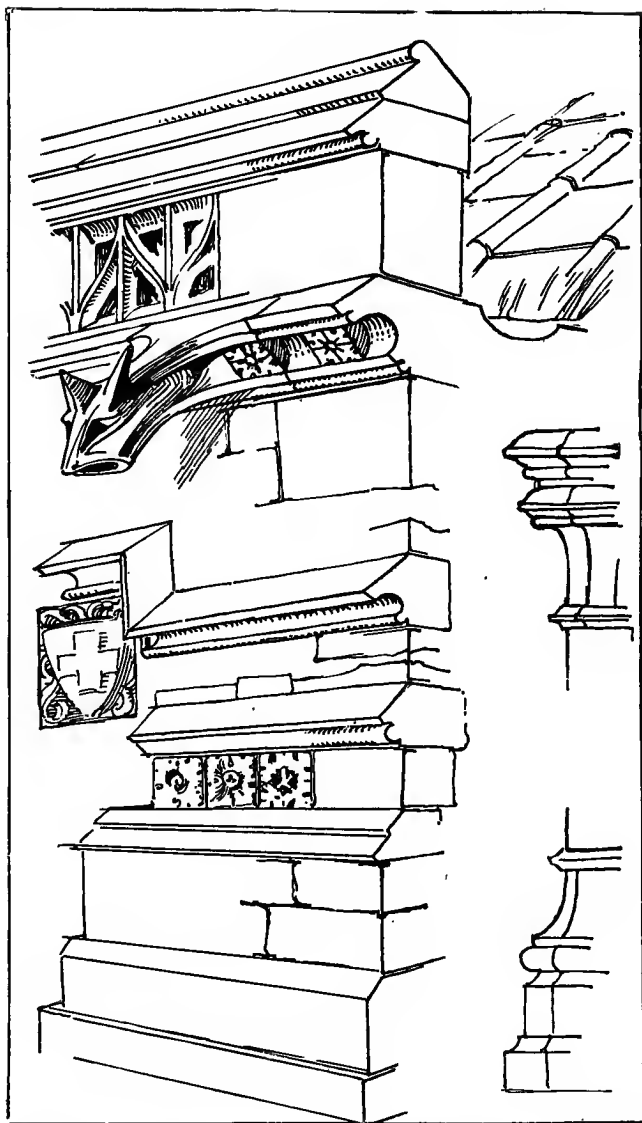
the figures one would have to diminish the vigour of the moldings and of their ornaments.

When we turn to the Gothic we find much the same laws operating. There must be a plinth and there must be a cornice. We do not call it a cornice, and the nearest term we have is "parapet," because a parapet is the nearest



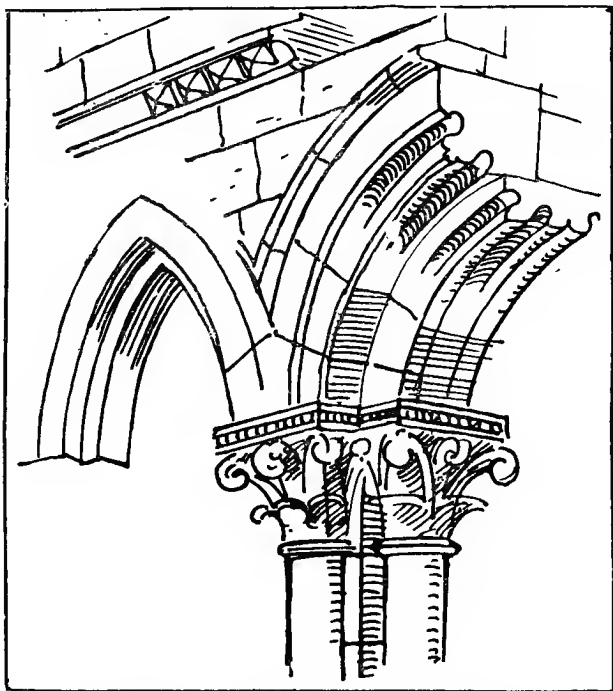
The Band of Figures (vertically divided).

form to a cornice in Gothic. The main difference between these members in Gothic and in Classic is this—the plinth in Gothic projects more, the cornice less; the cornice on the gable end is often no more than a slight projection at the top, a mere weathering. Along the eaves it is generally an overhanging piece of wall, supported by a molding, or on corbels, and crowned by a capping-mold, which some-



Gothic Details (fifteenth century, or Perpendicular). Above is a parapet with capping-mold and bed-mold, and between them the parapet wall shown partly perforated with tracery. From the bed-mold projects a gargoyle. Below this is a string-course passing over an ornament. Beneath is a plinth with a course of carving. At the side a molded cap and base.

tines has a fair projection. Between these molds there is either plain walling, or carving, sometimes pierced tracery of severe design. Sometimes the lower molding, that which supports the cornice, is of bold projection (as at



Gothic Capital and Arches, with a string-course above.

Notre Dame, Paris), and we cannot fail to note that the projection is not at the top of the cornice.

If, in comparing the Gothic parapet with the Classic cornice, we include, in the Classic, the low wall or parapet which so often occurs above the cornice, there is much greater similarity than one anticipates. In the Gothic, however, the wall surface of the parapet is in advance of

the wall surface below. In the Classic the reverse is the case.

If we determine to space out our surface without upright lines, we make merely a plinth and a cornice ; if we add columns, whether partly engaged or free, we stand them upon broad but not tall bases and carry them up to our cornice, where we crown them with a broad capital, which must support something as wide almost as itself. This must be either a pinnacle or an arch, for we are not permitted the use of the horizontal beam. What we shall probably do is to throw off small arches either way, bringing them down again on to other columns, or on to corbels.

As a matter of fact, however, the column rarely goes up to support the parapet, it is the buttress which does so, and then only rarely. The column really should always have above it branching arches, so that it and the arches form a kind of letter Y. To carry the column too high will be to take away too much of the "head" of the structure. So that it is a good rule to always make the Y-form, letting the column come as short as it likes.

It has been said above that Gothic is a recessed architecture, and such it is, but there is always a little projection before the face of the wall. Having then drawn our main wall, cut off our plinth and our parapet, we draw our Y's for our columns and arches. These Y's are on the face of the wall, but within, the arches immediately recede, and this method of recessing we carry on throughout, cutting into and through the wall.

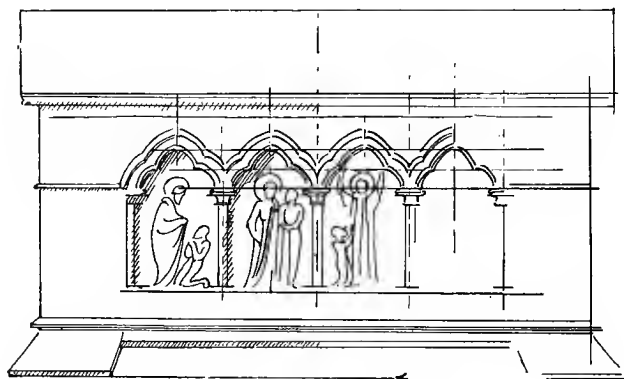
If we find it desirable to cut up the spaces within the arches, we do so with tracery receding face behind face.

Gothic being a recessed or splayed architecture, we can without offence slant our surfaces, as the plinth in the illustration on the next page shows.

We must not forget to cut off at either side of our object a portion which we keep plain, and which serves as an abutment to our arches.

Objects of small size follow, more or less, the form of architecture, but the proportions are violated. What are comparatively tiny ornaments on a building become important on an object. It is thus that absurd mimicry is avoided.

We must not forget the string-course. It is carried along

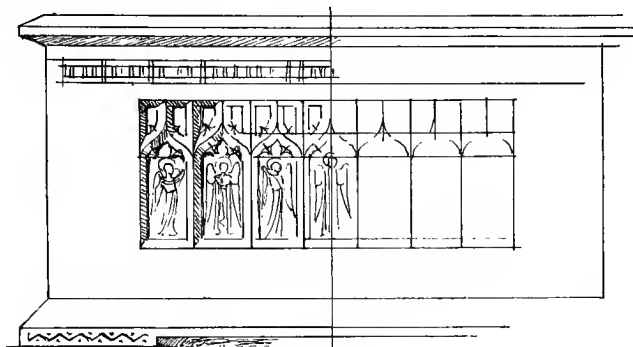


Early English.

anywhere—usually starting at the abacus of a capital, which corresponds to the springing of the arch. It either terminates against projecting plain surfaces, or in a boss of foliage.

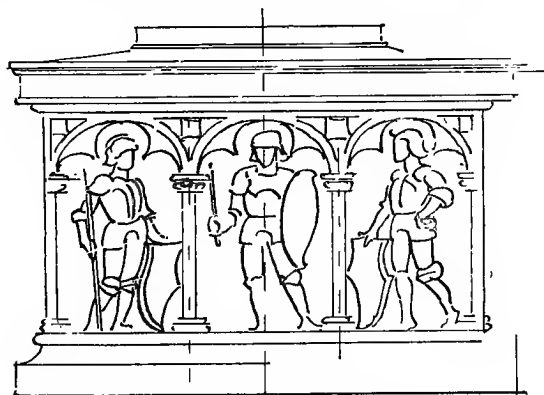
The tracery is not difficult to manage if one is careful to settle first the main shape of the opening, like an open arch, then to design the general lines of the tracery subdividing the main shape, next to add a chamfer all round this tracery, and then, if the tracery is to be carried further, to design the second face of tracery within the first face,

just as the first face was designed within the main shape. One must not forget the chamfer, and one adds cusps as a final development.



Perpendicular.

Our faults in designing Gothic will be—too small a plinth, too small a parapet, too little recessing. We shall be try-

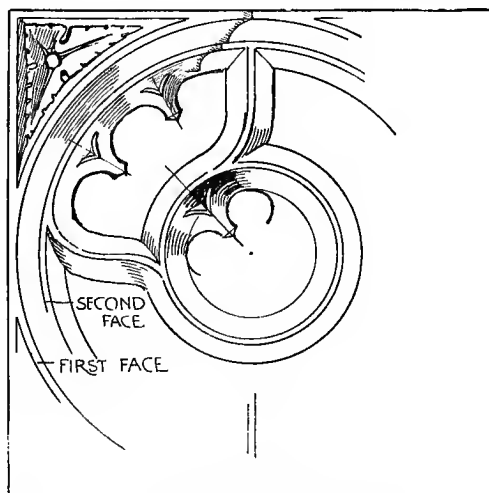


Betwixt Gothic and Renaissance.

ing to keep the spaces large, whereas in Gothic the spaces tend to become small, and the figures to become separated one from another by architectural lines,

Space for "subjects" is usually obtained by cutting away columns and substituting corbels.

Byzantine architecture, on the other hand, gives us more scope for extended compositions. The method of decoration in that style is that of covering the surface with colour, as if one cast a vestment over it. The limited imitative ability of the time at which the style was forming allowed



Gothic Tracery.

the pattern method to get firmly rooted and to develop. We consequently see a style in which ornament and figures are scattered over the field without any regard to one thing being "on the top" of another. In the Greek vase-paintings there were at first rows of animals, each with its proper ground line. Then in the black-figure and the red-figure periods, we still find the people on the ground, but when the white patches of paint begin to appear, and the decline is setting in, the figures are above one another, scattered



A Gothic "Scheme."

over the ground. The same "off the ground" characteristics we see in the Pompeian as we do in the Byzantine. Somewhat less perhaps in the Byzantine, because they were getting back to definite story, and real people.

If we summarize the characteristics of the Byzantine method we find that it consists of these peculiarities. First there is the attention to the main voids and solids, with the round arch and the absence of molding. Then there are bands and patches of lacy, carved ornament binding the masses together, and giving life and sparkle to what would otherwise be a rather too plain arrangement. Then, finally, there is the covering as by a rich vesture of the surface, some parts, as the columns, being kept pure and plain.

5. The Figure in Decoration.

THE principles of decorative, or architectural, figure composition are the same as those governing any kind of decoration. The matter is simply more complicated. We cannot do with the figure what we can with foliage or mere conventional elements, and we have also to consider the story, or subject.

All design is an arrangement of elements. An element is an individual form used in association with others of its own, or of another class. A leaf is an element, so is a stalk, so are tendrils, so are fruits; and these can be associated together into a piece of decoration.

The effect (and from one point of view the value) of decoration depends not on the elements, but on what is made of them. And this view influences figure composition to some extent. The work must be worth looking at and must be decoratively effective, whatever

it may or may not mean. And of course, although one does not subscribe entirely to that as an artistic principle,



The Figure as an Element of Modelled Decoration.

yet one must place great insistence on it when one is dealing with the decorative part of one's subject.

Decoration, in this limited view, is then the arrange-

ment of elements. What are the elements with which we are concerned?

First there is the nude figure. It is the figure reduced to a minimum. Now the figure is a modelled element. It comparatively lacks colour, while its form is of the greatest variety. It has flowing surfaces, surfaces of different size and character, it has flowing lines, and the successive shapes of its parts constitute a beautiful arrangement of form. Consequently when the artist has an instance where an arrangement of form would be acceptable he can employ the nude figure, for its parts are good decorative elements.

Again, used on the flat the nude is a good element, its lines are varied and graceful, and its members so different in size and shape that we may look far for more suitable material.

If, further, the figure be clothed a wide range is added at once to its usefulness. What we call classic drapery is well associated with the nude as suitable for modelled treatment, but it is as valuable also in linear design.

One need hardly mention costume, the rich variety of which provides the artist with all kinds of shapes, big and little, which again augment his store.

In the wood-cut of Hans Burgmair, 'The Three Good Heathens,' reproduced in the Appendix, the artist's debt to costume is clear. The different parts of the equipments of these noble warriors provide the designer with a good store of "quality"—the black of the shields, the scale armour, the flutings and ornaments—which he has arranged to fine effect.

The figure also is varied by being man, woman, and child, with all the variations of humanity, so that the artist has a fair field to choose from. To these too must



The Figure as an Element of Linear Design

be added all the accessories which for explanatory reasons are associated with the figures. Hence emblems of the saints or of mythological and ideal figures are dear to the decorator's heart. A knight he always loved. His whole equipment is picturesque, and sufficiently a thing of the past to permit a fairly free treatment.

It is part indeed of an artist's duty to find out good accessories, and he who is able to introduce them into his work fares well. And indeed it is usually found that he who employs good accessories is above the average, largely perhaps because he *must* draw well, or his accessories will look foolish. Consequently they who cannot really draw avoid the intricacies of accessories, and lose much interest thereby.

6. The Figure in Ornament.

THE beginner in figure composition can do no better than design figures in association with ornament. He is compelled, in so doing, to consider the bold curved forms both of figure and ornament, and in this way learns to leave out what in decoration become impertinent details, though they are essential to imitative work.

The great temptation in associating the figure with ornament is to adopt merely ornamental poses—poses which have no relation to life and action, but which fit very well with the arbitrary lines of conventional decoration. The only way to avoid falling into this habit is to keep oneself interested in character and incident, and to keep breaking away from the restraints of regular design—not with any intention of flaunting those architectural principles, but with the hope of finding new solutions of old problems.

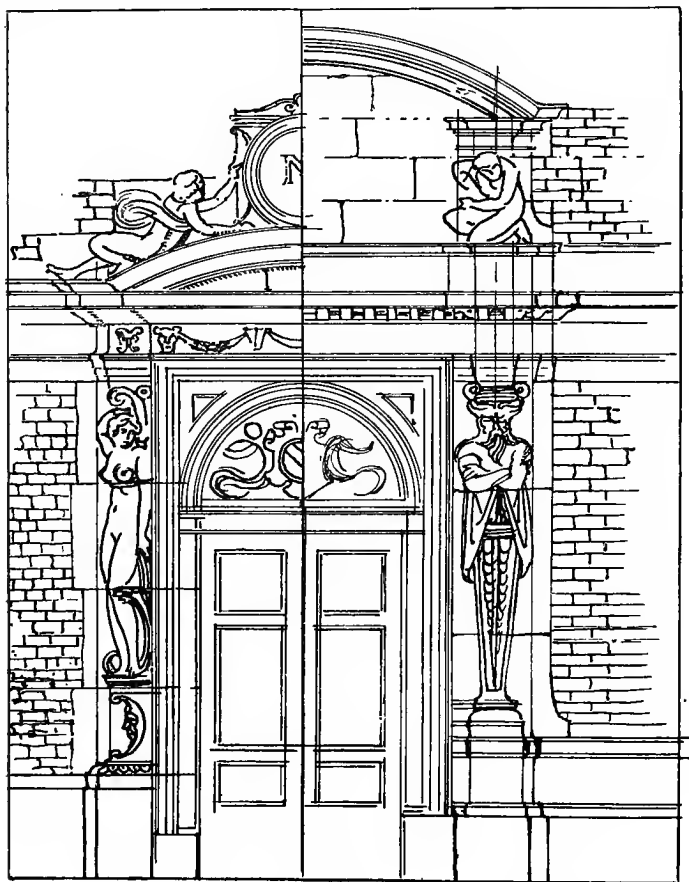
The circle and spiral are much alike in their independence of a base line. A circle or spiral high up the



The Lines of the Figure agreeing with those of the Ornament.

wall is no nearer the "top" than one low down, for in such decoration there is no top or bottom. That is to say, the spirals above are not "on the top" of those below them.

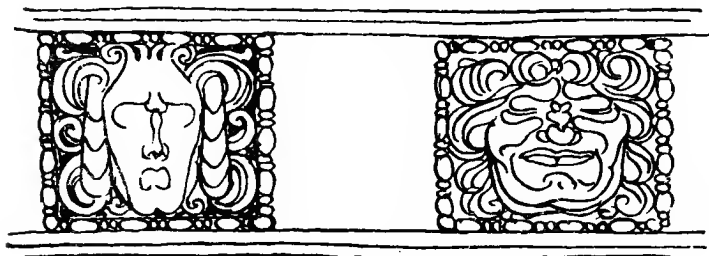
Some persons of taste are much opposed to the use of grotesques. Now grotesques are originally merely heads



The Figure subjected to the Laws of Decorative arrangement.

much subjected to the process of being made decorative. That is, the lines of them are accentuated and curved about so that they have more ornamental quality. Often,

of course, they have been mere corrupt faces, giving an opportunity for a degraded treatment of the head, which became easily a treatment of a degraded head. If, how-

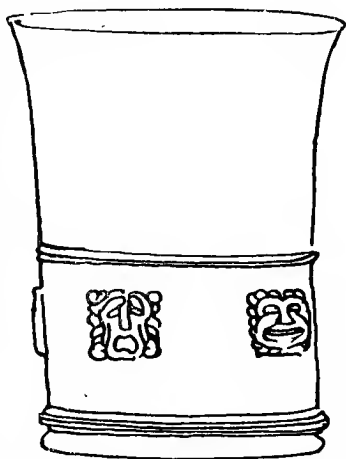


Grotesque Heads.

ever, there is expression and human character, or the character of passion and thought, they may be worthy of a place in respectable art.

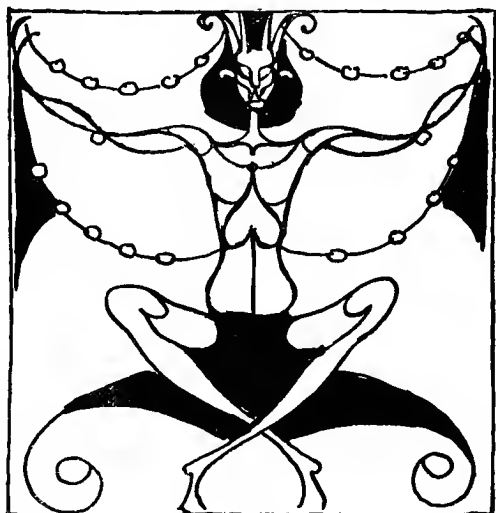
Of course the grotesque cannot rank as an element of the highest class. It is confessedly rather making game of the ills, and an unseemly gloating over the joys of life, but for all that is no more to be tabooed than other mundane diversions—though truly it may be kept in its place.

It is in fact a caricature decoratively treated and arising from decoration, and like all caricatures depends upon itself for its justification; it has no excuse but what it bears unmistakably upon its visage.



Grotesque Heads applied. (Note that they are placed higher than midway between the moldings.)

Another kind of caricature, or grotesque, is that in which the figure is simply ornamentalized till it is quite misshapen. Perhaps one ought not to give an illustration of this, but it helps us to understand the tendency of ornamental treatments. Such work always makes its appearance when ornament and decoration (we are



A Grotesque Figure.

ashamed of the word *ornament* now-a-days, "decoration" is so much more dignified) are in vogue.

Good taste requires the figure not to be part of the architectural structure—not to be a handle, or a foot, or a stem—but to be enclosed in a space, a niche or panel. This law, however, was constantly broken (they cared perhaps little for such matters in those days) in the past, and numerous instances at once come to mind. Indeed, when a thing had to be supported, what is more appropriate than a figure or animal for the service? The artist may

do anything if he only does it properly, and there can be no doubt that designs may be made very dull if purity of taste is to be always demanded.

The salt of art is its vigour, its interest, its beauty, and much is forgiven the man who introduces one or another in his work.

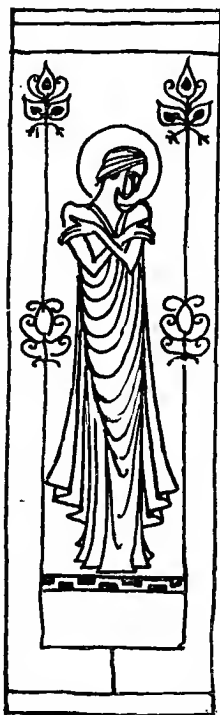
The figure has very commonly served as a column, especially in pilaster form.

Sometimes the crime of making a figure support a thing can be evaded by placing the figure between supports. This sets the figure free, and it too frequently becomes an individual statue with no great connection with its parent object. The task is to maintain the connection while making use of the freedom to express actions inconsistent with the effort of support. Where the figure does support anything, it appears to be best to avoid an appearance of effort.

When used with foliage as if it were part of the foliage the figure must accord in line with it, or it must supply a contrast which properly associates itself with the ornament.

All the laws of radiation, rectangulation, symmetry, and so on, apply, just as they do in ordinary patterns. Some principles, however, gain in importance—notably the conservation of small work together to contrast with breadth.

The half-figure, in which the trunk of a figure joins



A Grotesque Figure.

on to foliage, or emerges from a rosette—which was the Gothic practice—has always been a ready device, by which



Half-Figures.

large scale has been combined with broad mass and interest.



A Half-Figure.

The main rule for the combination of figures and ornament is that precisely the same bold and definite curves must occur in the figures as in the ornament. The drawing must be delicate in the sense of being finely selected, but it must not be abstruse.

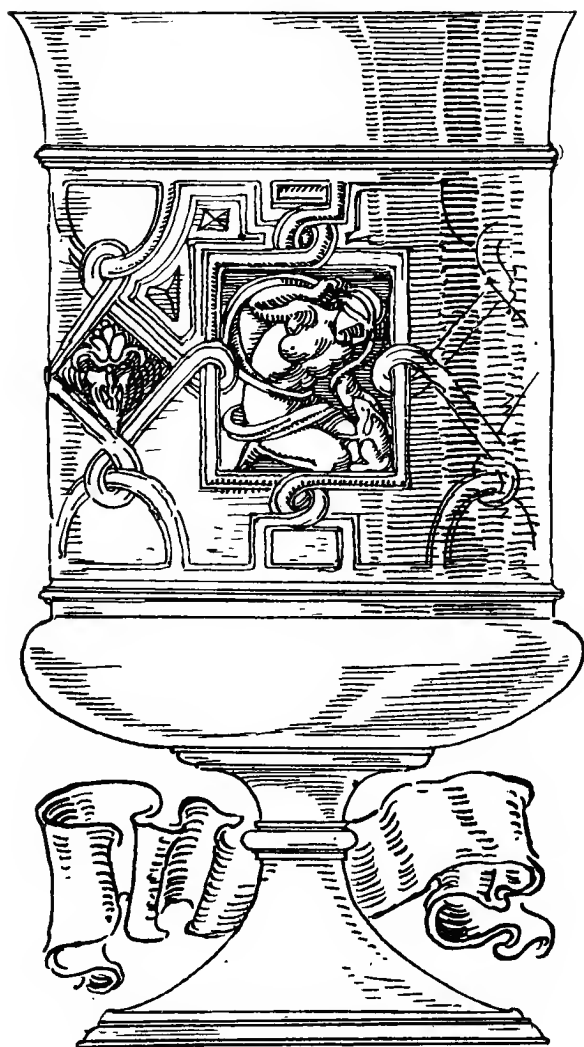
7. Covering Surfaces.

WE have seen that all objects, no matter what their size, must have a base and a cornice. It is true that there are instances where there is no foot or cornice, but the rule is a good one. The space between is the body or wall of

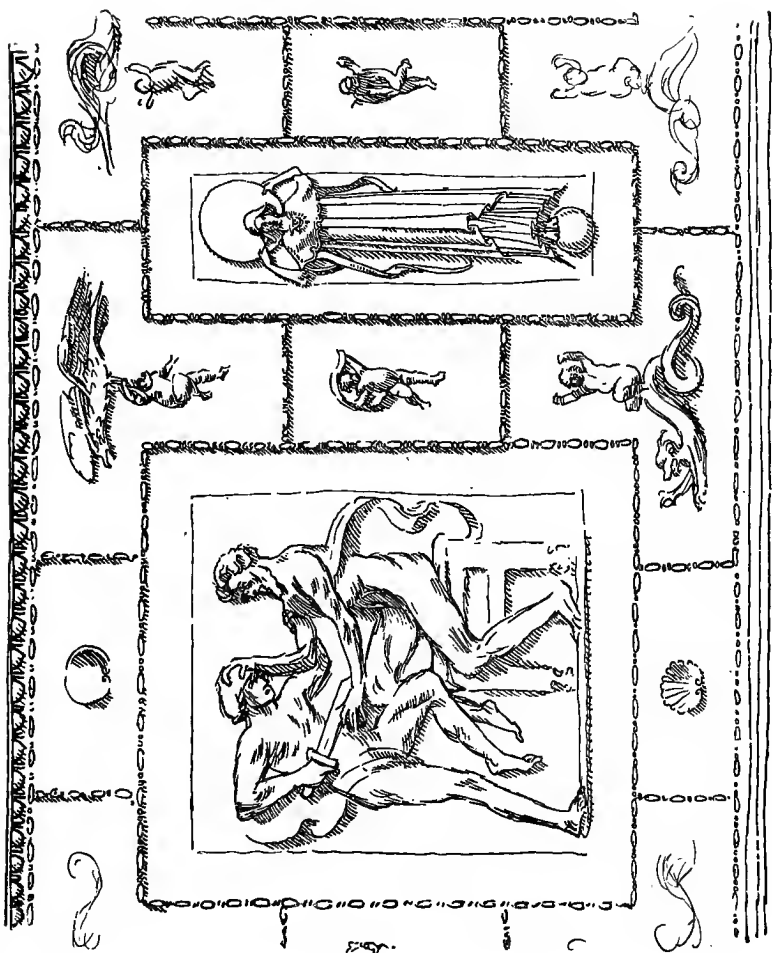
the object, and we have now to consider its treatment. It is either left a clear surface, or it is partitioned by lines of one sort or another. We have seen before that these lines may form simple panelling, of which the upright and horizontal lines are treated in the same way. Such cases are indeed suggestive of there being strips of the same material fastened on to form a sort of framework.

We can hardly call this architectural panelling, it is a subdivision of the surface by lines suitable as framework. In some of the Roman stuccoes a framing is employed which is made of lines of a pearl-string, or astragal, moulding. An example is here given of this kind of decoration.

It is important to notice that in these cases the frame-lines are the same all round. Sometimes there are accents where the lines meet, as if the junction needed some emphasis. It is better to avoid these, however, for they easily gain too much prominence, and make the design run into spots and lines. The reader will remember that it was into such a style that the Renaissance fell in the time of Louis Quinze. The picture frames with fancy corners are the last survivors of that style, which every now and then is revived, especially in the decoration of theatres, ball-rooms, and pleasure houses generally. The Louis Quinze style became one of spots connected by lines, and there is no style which affords the designer greater facility, or which responds more readily to varied requirements. Its lightness and elegance fit it for certain situations, and as a style, answering to a certain mood, it has its claims on our attention. But as a style to emulate, or to train oneself in, it has serious disadvantages. Not the least of these is its facility, which is due to its emphasized corners. We refer to this style again when speaking of architectural spacing-out.

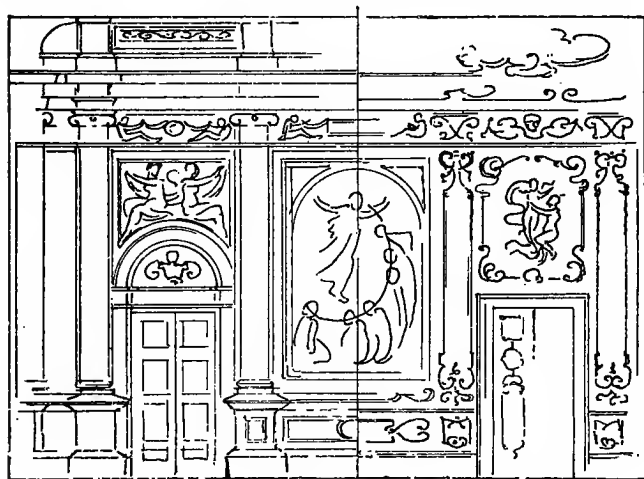


A Goblet, the Surface partitioned with Bands.



Stucco Decoration, the Surface partitioned with Moldings, as in the Roman Stuccoes.

It may be found that bands or moldings which are the same all the way round are not so appropriate as something more architectural. The dividing lines become architectural when they express the weight of the structure, and how that weight is borne. The vertical lines thus gain a character different from the horizontal ones. Emphasis begins to settle here and there, and so capitals, bases, and various accentuations of the moldings occur.



Decoration in the Palladian and Louis Quinze Styles.

The tradition of the past naturally is the start-point for such work, and in thinking of the different ways of breaking up the surface one at once remembers how the shapes are broken up in Classic, in Gothic, in Renaissance, and in all the various styles.

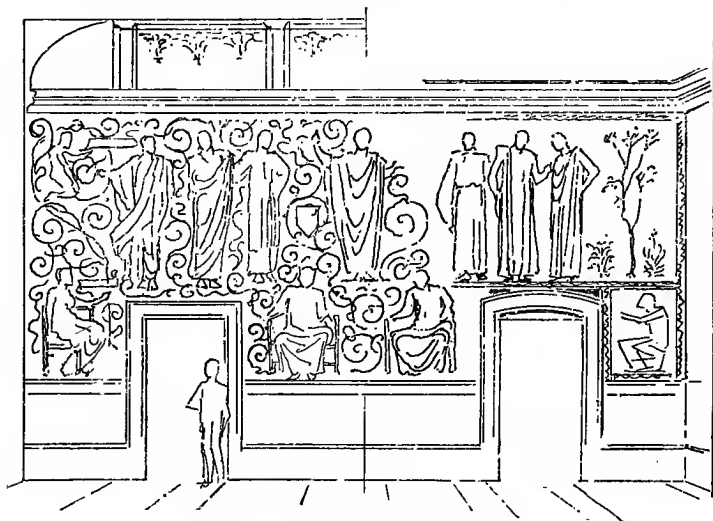
The illustration appended shows the treatment in Palladian, which is a usual formal classic, and in Louis Quinze. The former is somewhat heavy and rigid, the latter light and irresponsible. The spaces in the former are definite,

and can be filled full up to their borders. In the Louis Quinze, on the other hand, the panels are so lightly framed that one is obliged to keep the figure-work well in the middle of them, leaving the rest of the panel plain ground. The greater isolation in the Palladian permits the decoration within its borders to be more realistic than would be possible in the other case. We must note, however, that while the work can be more realistic, it must have very positive lines, and be well balanced, for the architecture is strong and must enclose strength. In the other style the work although less realistic (because of the large amount of ground) may be, and generally is, much looser. The whole style indeed runs toward speckliness and indecision. The drapery, for instance, is crinkled and crumpled in a way that would be most ineffective in a severer style.

The reader will not fail to observe that the spaces made by architectural members vary considerably. They are not all of the same character, and the kind of work which is suitable in one is not suitable in another. Symmetrical panels can always receive a higher class of work than those that are unsymmetrical, or which are rendered at all odd by their position in the architecture. Spandrels are an instance. The spandrel between two arches is a good space, in which the artist with some interest in action can place figures to advantage, but the spandrel formed between an arch and an upright line is very odd, and admits only an ornamental treatment of the figure. Its position compels the artist to take so much regard of the architectural members that his figure can hardly be more interesting on account of its meaning than it is on account of its line and decorative fitness. Sometimes indeed the corners can be cut off by a circle being placed in the triangle. In such a circle a head or a half-figure goes

very well, but we are here considering the spandrel as a triangle, and its fitness to receive only the less important figures cannot be doubted. Spandrels are, of course, not always sharp-pointed. They sometimes, therefore, are of sufficient area to receive important work.

If we do not employ an architectural setting, nor cut up



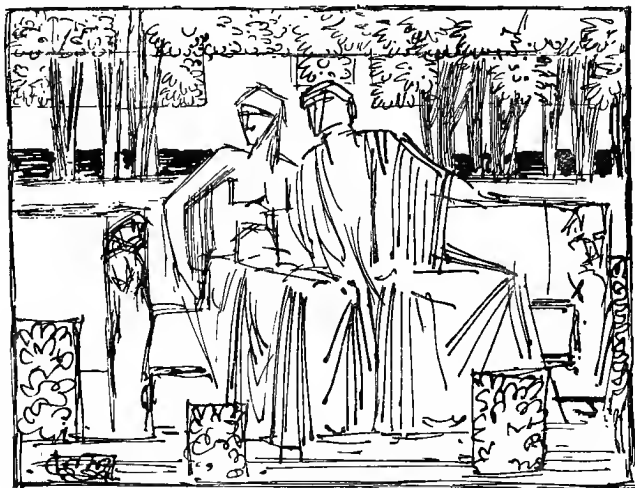
Wall decoration in the Byzantine manner.

the surface by bands, we may spread a "vesture" of figures and ornament over the surface.

This we can do in two ways. We can either let the decoration be an adaptation of nature, and use sky, trees, and all the accessories of existence, or we can arrange our figures among ornament. The difference between these two styles is that in the former the figures stand on a ground, in the latter they are spaced about anywhere, and no thought of ground or of distance enters one's head.

In the former, where there is sky and distance probably,

the fitness entirely depends upon the arrangement of the various shapes, and their being steadied by vertical and horizontal lines. These vertical and horizontal lines are architectural in effect. They serve the purpose of column and cornice. The lines between them, moreover, partake of the sub-architectural quality, that is they form arches or inverted arches. It will readily be appreciated that the wider the space, the greater its extent, the more necessary



The absence of Architecture compensated for in the Design.

it is for the vertical and horizontal lines to be adopted frankly, and used with regularity. Distance in such work is allowable, but it must be so treated as not to interfere with the quietness and flatness of the general effect. For this reason the drama should be enacted on one plane. The different characters should be all of one size, and though there may be some in front of others (as is shown later on where long-distance perspective is spoken of), yet the action must not run back into the design, but must keep on one

plane. The crude wood-cuts at the beginning of the book are on the "one plane" system—like actors on a stage.

Such an arrangement is the processional, as is seen in the Bayeux tapestry, and in Burgmair's 'Triumph of Maximilian.'

The background must be a part of the design and not merely added behind, but the designer must be careful not to introduce distance as projection. By using distance as projection I mean the following of the interest in, and this can be done, though all the figures are on one plane at the front. It seems to be a matter of the relation of the figures to the ground they are standing on. One could so treat the ground that the action ran back into the picture, and this one must not do in the present case. Some measure of projection is advisable, it gives depth and space to the composition; but it seems best not to recede the main action into the distance if the task is decorative. Where there is distance there must always be a middle distance.



The Embarkation of Harold. From the Bayeux Tapestry.

Sometimes one sees compositions in which there is an interesting drama in the foreground, then nothing of interest, or of any size or importance, till the distance is reached. This distracts the attention. Hence Puvis de Chavannes introduces small subordinate figures a little beyond the main plane of action.

When the artist's task is decorative he should only add elements because they are interesting and beautiful in shape or colour. If he adds them in order to realize he will not succeed with his decoration. If, for instance, he is drawing a figure and the reality of the scene strikes him, as let us hope it will, he may be induced to add some mere illusive distance or accessories under the idea that he is furthering the expression of his subject. He may be doing so in one sense, but if he is supposed to be decorating he must curb his pencil if he gives rein to his imagination. He should then only admit forms which (1) make frames, and so cut up the surface, and (2) are pleasant fillings for the frames. Sometimes he will have a number of things in a large space, and will need to tie them together. In that case his cloud lines, his lines of road or wall or sea will come in useful.

If no distance is used the spaces between the figures are filled up with ornament. Sometimes, of course, accessories, or near trees, or bushes fill up the spaces, the whole being on perhaps a dark blue ground (as in some of the tapestries). Lines of lettering and flying bands, shields, or any form that can be found to be appropriate—or that look well—can be introduced.

There is no better instance of a design covering a large space in an ornamental manner than in the Tree of Jesse. Jesse lies below, and from him branches a tree which spirals about, and in its boughs holds figures of the



St. Nicholas and St. Oswin. A book-cover in silver repoussé.

descendants of David's father, the genealogy culminating in Christ.

We do not consider such an arrangement as that here



The Foresters.

used in the design of 'St. Nicholas and St. Oswin' any violation of natural law. It is a decorative composition, and natural deceptive aspect is not introduced, and would be out of place. The figures do not *stand* on the scrolls; the scrolls merely satisfy the eye, and stop the downward



Silent Leges Inter Arma.



Characters of Romance.

trend of the lines of the figures. The vine and its tendrils likewise do not stand.

In 'Silent leges inter Arma' the figures do stand. Their position on a permanent vertical surface tends to make them "settle down." The figures and trees are, however, on the same plane, or very nearly, and though the background suggest a sky, it is not painted as such. This design is developed in a very conventional manner, which befits it for conventional colouring, as in bright blue, sage green, black and gold.

In 'Characters of Romance' the treatment is more natural, though still within positive limits. This design could be in brown outline on warm white, with touches here and there of colour.

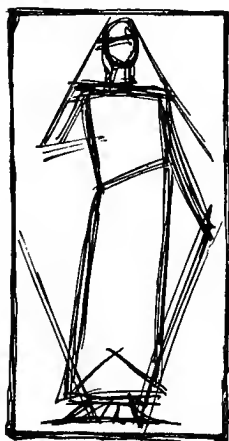
More naturally treated, again, is 'The Foresters,' and could be worked out in real colouring provided such a scheme were adopted as had the breadth and balance of decoration. This composition has a little foreground, in the others the figures are right up to the picture. We conclude, therefore, that foreground goes with the more natural treatment. It at once projects the subject.

As surface coverings, the group of 'Jethro and Moses,' Plate XX., and the 'Crucifixion,' Plate XXIII., are admirable. In such a case the group in the former must be framed in by itself—without the landscape. It would work out well in simple colouring on a plain background.

8. Filling Spaces.

IF our object or surface is subdivided either by the architecture or by some substitute, we have a number of comparatively small spaces to deal with. Some of these are large and are suitable for compositions of importance

and meaning, others are small, and perhaps so oddly shaped that we can only put in them subordinate subjects, possibly single figures, emblematical or historical, or, maybe, merely human beings more or less actual, interesting, and worth having because of their beauty, or their movement, or their character. In any case these subordinate figures must, as has been pointed out above, be decorative in line, for their spaces do not permit of an uncertain treatment.



The decorative filling of a space appears to be of one of two kinds. The first is the angular, and probably in most cases the pyramidal arrangement of lines. The second is based on radiation. This second kind is itself divisible into two classes—those which have their lines radiating from the borders, and those that have them radiating from the centre or core of the figure or group—starwise.

One commonly approaches space-filling only from the point of view of radiating and flowing lines. This, however, is a mistake, for although radiating and flowing are

and always will be the main means of correlation available to the artist, they are not the only lines upon which a filling can be based. Indeed, shape against shape, mass against mass, is as important as line against line. We can consequently begin our filling with lines pyramid-wise skirting our figure. In this way the corners get rather left



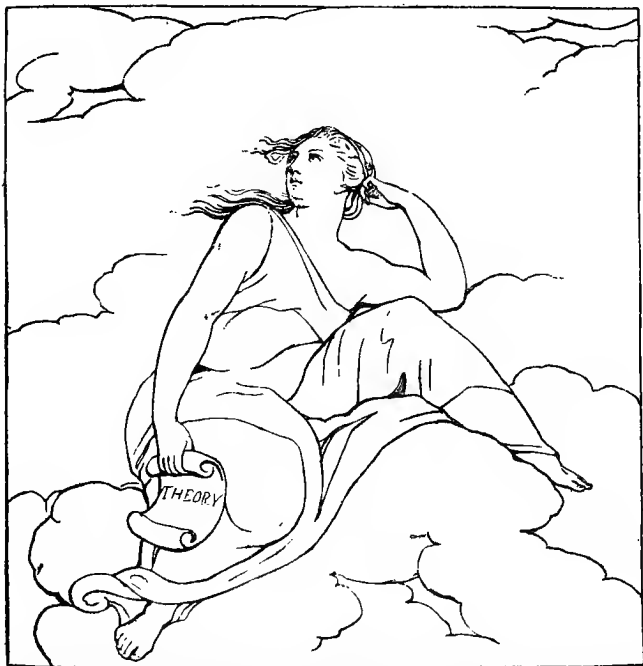
empty, but if the shapes are considered there can be little room for objection. Ornamentally we always fill our corners, but every artist knows that to always fill the corners when figures are concerned is to force one's poses too far. In fact so long as the figure has but one head it will be difficult to get something atop of its shoulders which can go in the corners.

Our choice of the pyramidal or of the radial method will be

governed by the particular demands of the architecture. If the architecture requires the assertion of a round or oval line it will be of comparatively little use commencing with angular lines and forming pyramids.

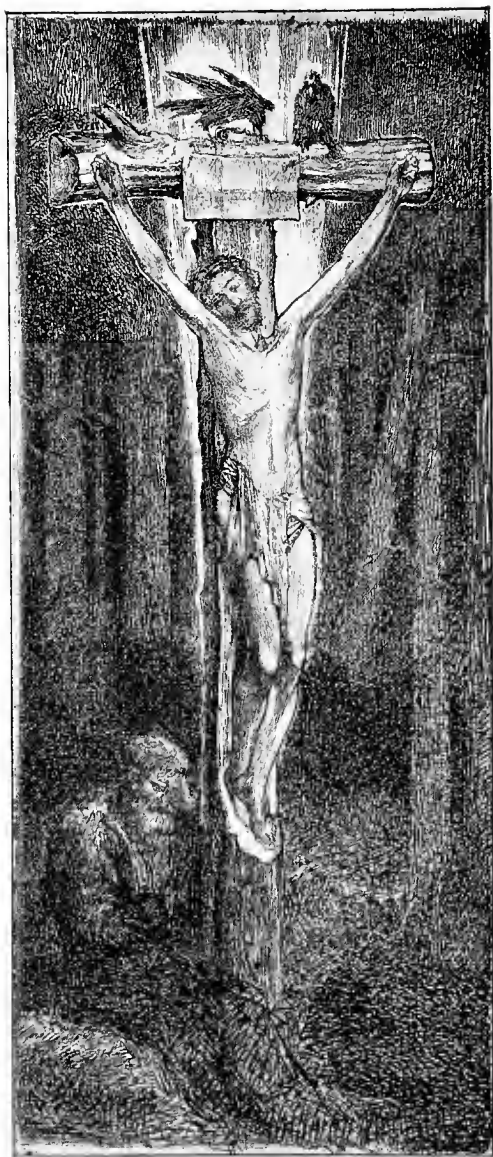
Here are given a few sketches of pyramidal arrangements, and in Reynolds' 'Graphic Muse' we have a very positive adoption of the method. The outline here given of it was engraved by Blake.

The same angularity we see in 'The Woodcutter's Vision.' The slanting tree on the right is important. It forms, with the thigh, an inverted pyramid; it broadens the mass in the upper part of the picture, and also balances the figure on the left.



The Graphic Muse. By Sir Joshua Reynolds. (In the Diploma Gallery of the Royal Academy, and formerly on the ceiling of the Library.) Engraved by William Blake in 1806.

Sometimes the demand for a curved line is so strong that we commence at once with lines which form circles, ovals, or which radiate with the border. The lines of course radiate among themselves as well, as they do, for instance, in the design on page 27, where the heads and



The Woodcutter's Vision.

the foliage at the feet form pause-points, or resting-places, from and to which the lines pass. In that design the radiation is very simple, very obvious, as it generally



Lines forming a circle.



Lines forming an oval.

is, and may be, when the architectural stress on ornamental demand is great.

The same can be said of the lines in the Gothic ivory carving here illustrated, and it may be taken as a definite and necessary rule that where the work is to be distinctly decorative its lines must fall into very palpable radial systems. The pencil must not tarry with accidents of forms, but must "ride rough shod" over all considerations but the one that the lines must conform to a very clear system.



Lines radiating with the border.

The radial method is twofold. Its lines either flow

round and round in sympathy with the borders, or they expand toward the borders and corners.

The suitability of the oval line as the filling of a rectangle is evident. It is indeed so harmonious a filling that it leads the artist sometimes to neglect his corners when



Gothic ivory carving, fourteenth century.

he might fill them. Indeed, one of the defects of the compositions of the seventeenth and eighteenth centuries was the vacant nature of their foregrounds. This vacantness was due largely to the adoption of the oval line as a ruling one in composition. The method has, however, been used in some of the finest compositions, notably in the very beautiful 'Diana and Endymion' of the late Mr. Watts. We see it also used with fine effect in some of Blake's designs.

The starlike is almost a necessary auxiliary of the oval treatment, and *vice versa*. A judicious mixture of the two seems to be evident in all

good designs. The rays of the star correct and calm the swirl of the oval. Blake, who rather wished to emphasize the swirl, usually forbore to cross it by any contrary lines, but there are some instances among his designs of his having done so.



The Woman of Samaria. A composition based upon the oval.

Sometimes the figure makes a moon-shape, as in the fine wood-cut of 'King Warwolf,' by Frederick Sandys. The hollow of the "moon" is in all such cases occupied by a tangle of lines radiating together, and sending off long branches toward the borders and corners.

The composition of 'Europa and the Bull' is a good example of the oval or circle in the rectangle. The circle is mainly formed by the drapery which makes a frame



A starlike arrangement.

round Europa. Her head is thus easily found. The drapery across her breast further surrounds the head, and the arm carries the eye down and round beneath the head of the bull, which consequently becomes noticed. The figure of Europa spreads out starwise, as if to cross at right angles the circular lines.

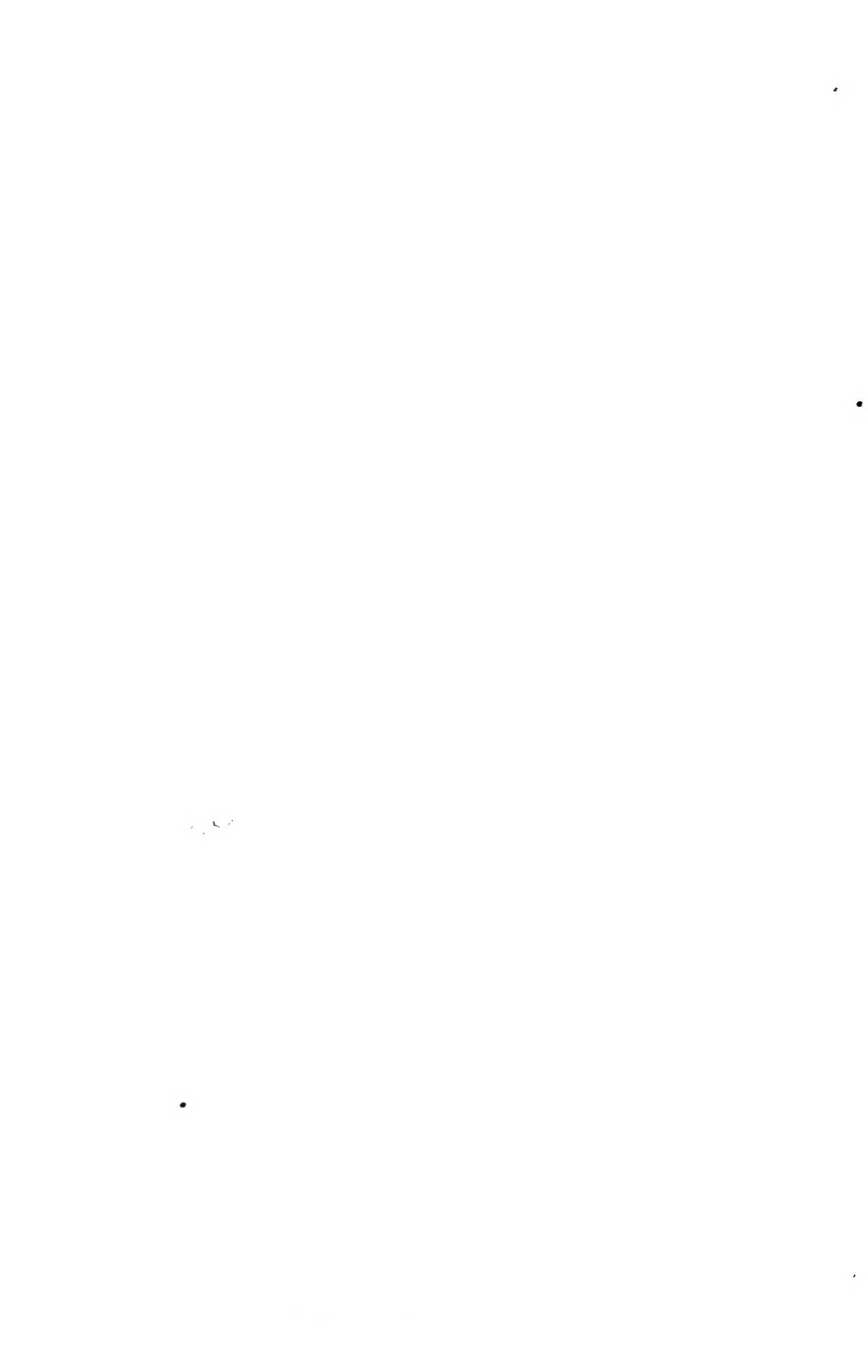
Other lines will easily be found in this print. A rather straight line occurs from the top left-hand corner down to Europa's foot, and this is

crossed by another from the dolphins up to the little boy, who is upside down. Again, there is a fine sweeping line from right to left, curving up to the corner. Further yet, the leg of Europa, her arm, and the little boy upside down make a good semi-circular curve, and the four little cherubs on the right combine into a similar form.

Sometimes it is so necessary to avoid the over-gracefulness of this system of curves that one plots out the whole



ZEPHYRUS AND FLORA.
A star-like composition.





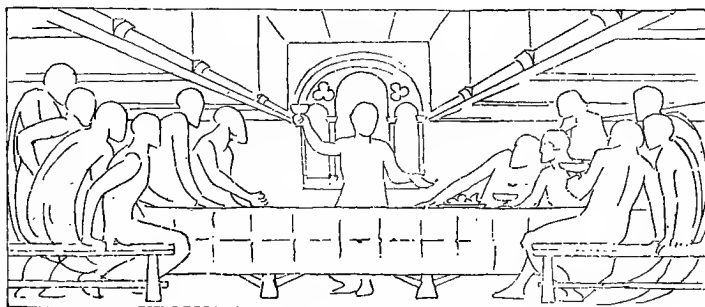
King Warwolf. By Frederick Sandys. From *Once a Week*. By special permission of Messrs. Bradbury, Agnew and Co.



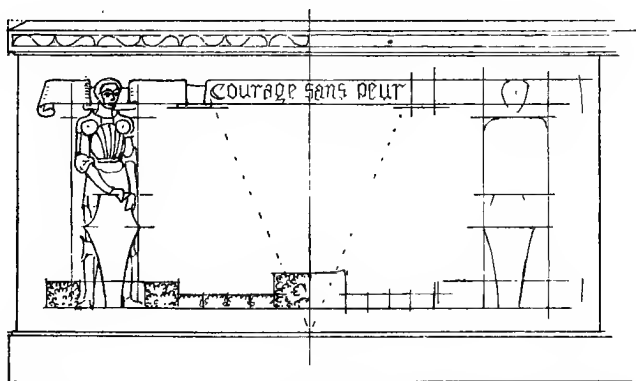
Europa and the Bull. From an etching.



Figure on an Architrave. From a Private Chapel, Genoa; now in South Kensington Museum.



The Last Supper. A composition based upon definite ornamental lines.



Design for a chest. The filling restrained, within the vertical and horizontal lines.

area with rectangular lines. This keeps the work calm and steady, but without any "play" of movement.

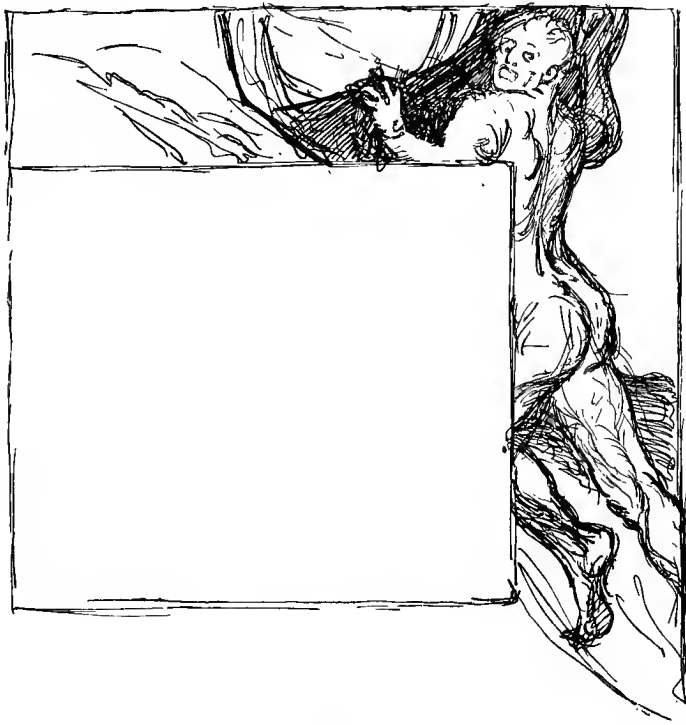
The reader will naturally expect that it shall be said that the ordinary ornamental lines will be found governing



Uranus, God of the Sky.

figures in certain situations. The architecture demands positive line and the acceptance of such definite points as the corners. The eye will and must needs rest on these points, and drags the form of the ornament (whether figure or flower) to those strongly-accented positions. This is seen in the beautiful detail from Genoa in the Museum at South Kensington on the previous page.

The designer very soon finds that he cannot keep his radiating lines all convex or all concave, they will continually—in figures—be facing one another and forming ovals, or more strictly the shape called *vesica piscis*—pointed



Sisyphus.

ovals. When the shapes are odd, as in 'Uranus' and 'Sisyphus,' the same laws of radiation and pyramidal balance apply, but their application is greatly more difficult.

The expression "filling the space" applies to the filling of small vacancies as well as to the attacking of those of considerable size. Indeed our whole study at the moment

is directed to the bold and definite filling of the space, and not to the covering of surfaces. In ordinary ornamental designs we cut up the surface with a wandering line, and then attack the little spaces it makes on either side. We sometimes put a form definitely into the middle of the space,



Aristotle.

so that it deals fairly with the whole area. Whatever we do we avoid a lop-sided treatment. The same can (but to a more limited extent) be done in figure composition. Where there is a space we can put something—some complete thing. Just as in the design 'St. Nicholas and St. Oswin,' on page 64, there are spiral roots to the vine filling spaces, so we can place hands, heads,

drapery. Some examples may be seen in the design on page 13—the hand behind the column, the hand and orb, etc.

In order to fully fill the panel we have at times recourse to various expedients. Words written on the background, flying bands (which are most appreciated by those who know the difficulty of them), shields, are among the most usual expedients.

Some artists have been able to introduce contrasting ideas in their additional figures. If, for instance, one is drawing Edwin and Angelina, nothing is more appropriate, in one sense, than a domestic tiff between a middle-aged couple, in the background.

In the same way concurrent ideas are welcome. As when in a picture illustrating some act of brutalism (shall we say) there is introduced some little brutality on the part of a child. Such ideas at once suggest Hogarth, who would probably add a picture of a gibbet on the wall. Not only do suggestive details like these give interest to the work, but they also keep the artist at work, because he continues interested.

Should the whole of all the figures be shown? It does not seem necessary. Indeed, one can find many instances where part of the figure is beyond the border. Sometimes a greater symmetry and balance of design is obtained, as in the composition of Aristotle on the opposite page.

9. Conventions.

THE artist records thought and incident, and he does so by representing persons and things. His work is entirely visible, and his means are any visible substances he can arrange. He consequently either mimics the things he presents, making them in the round, somewhat wax-work fashion, or he, with colour, draws or paints forms which correspond to (or which he, at all events, understands as corresponding to) the objects he desires to portray.

When the effort is one of pure imitation it needs no words to define it, but when for any reason the representa-

tion is not wholly imitative, the peculiarity which constitutes the difference is called a convention. Sculpture as we see it to-day is all conventional, whereas the waxwork is not conventional. A convention is indeed the peculiar way in which a thing is done to bridge over the degree of imitative effect which is omitted.

Conventions are determined by various conditions. The exigencies of printing have demanded the limitation of the drawing to black and white. The impossibility of obtaining certain colours has, in several minor arts, compelled the artist to express himself with the limited range available. The necessity for certain colourings (as in vestments of black and gold) compels, again, the artist to achieve his success with those facilities only.

The result of the stress of conditions which enforce conventions is that the artist must make up in his work, somehow, for the deficiencies in realism. The eye demands always a certain degree of interest, and any diminution on one hand has to be made good on another.

If one is robbed of colour, one has to show all the more skill in form. If one's figures repeat (as in a pattern), one must endow them with a peculiar degree of beauty.

The artist should at once fix his convention, and determine what limits are imposed upon his work. He thus cuts away all those delightful peculiarities of nature which he is not permitted to use, and sets himself free, and finds himself adopting into his work those additional peculiarities which are to balance the loss sustained.

The monochromatic photograph of a picture consequently is unsatisfying, because there is the loss of colour without a compensating gain. Sometimes indeed there is a gain in tone, but this is accidental, and if one picture gains another loses by the chances of photographic reproduction.



GEOGRAPHY.

A composition of tones derived from the aspect of actual life.





The Colonel. A pen-drawing in a manner as little conventional as possible.

Engraved representations of paintings are therefore preferable as works of art to photographs, but they are not records in the same way, and the liability to serious error diminishes one's confidence in them as records.

The most powerful influence governing convention is the decorative or architectural demand for homogeneity. It may be that architecture requires that the subject should be treated in blues, greens and gold, or in blue, green, purple, black and orange, in outline, on a warm light ground. The variations are of course indefinite in number, and the artist must determine what limitations he is going to impose.

It seems somewhat strange to make faces blue, and so on, but if the convention is that the design be in blue, there will be no incongruity. It is not the face, but the whole work, that is blue.

When one has a particular piece of work to execute, one must find out, first what conventions are appropriate, and inevitable, then what are desirable, and having determined these things, to not allow any temptation to go beyond them to affect one. All the artists who succeed in decoration do this. It is not of course necessary that decorations should be always conventional in treatment. The quality of decorativeness does not lie in conventions so much as in the play and balance of lines and colours. A thick line run around all the forms will not necessarily make a design decorative. It may only show how stupid the artist occasionally can be. If the forms *are* decorative, then a stout line will help to show up the forms and can do no harm, but a design that is devoid of decorative fitness, and overrides decorative and architectural laws, will not be made any better by being drawn with a reed pen.

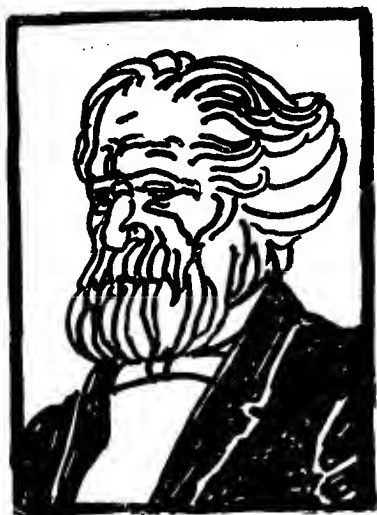
At the same time a conventional method often leads to

DANAIDES



THE FIFTY
DAUGHTERS
of DANAOS, all, save one,
slew their husbands on their
wedding-night.

a decorative treatment, simply because the means are too cumbersome for realism. This was what happened in the early crude wood-cuts.



A Portrait. A pen-drawing in a conventional manner.

A conventional method is one in which there is a concession to a particular technique, at the expense of realism—not of reality—for a conventionally expressed work may have more reality than one imitatively rendered.

We have first to find what is a suitable medium, and then in that medium to get as near nature as we can. To get near nature is to get the spectator to so enter into the reality of the subject represented

that his mind is wholly lost in it, and it becomes real to him.

The illustrations here represent both the conventional, and the (more) realistic treatment of subject—in all cases with some regard to arrangement.

'The Colonel' is a pen-drawing in a realistic manner. The conventions in it are the conventions incidental to drawing with the pen, and to the arrangement of tones and lines so that the area covered may be relieved of monotony. The



A postage stamp.

outline-work in the lower part is more conventional than the shading of the head, but does not rank with the treatment of such a drawing as 'A Portrait.' In that case the outline and mass are positively determined upon because they make a pattern.

This positive kind of convention is naturally more suited to decorative work than the other, which "cannot be helped"—it is invented for a decorative purpose, and it makes the task of expressing reality greater because it handicaps the pencil.

At the same time, the less positive or merely necessary conventions do not deter a piece from being decorative. If the forms and tones are pleasantly adapted to their place they must rank as decorative, though their decorative-ness is not their first quality. 'Danaides' and 'Geography' are examples of this. Indeed, it should be the artist's rule to realise as far as he can, and not to overload himself with conventions which are not demanded by the architectural conditions of the case.

10. Quality and its Distribution.

THE artist must continually be casting his bread upon the waters. He must continually devote pains to what to the Philistine will appear pure waste of time. Of all such labour lost, that spent upon quality has the least chance of recognition from the ordinary person. We say a line, a tone, a colour, an action, has quality when the artist has succeeded in endowing it with such beauty within itself that it gains an interest quite beyond its purpose as part of the story-telling machinery. If the beautiful drawing by Pinwell, here reproduced, has any outstanding



The Blacksmiths of Holsby. By G. J. Pinwell. From *Once a Week*.
By special permission of Messrs. Bradbury, Agnew and Co.

merit it is that of quality. The blacks, the whites, the greys, are varied, sparkling, soft and altogether beautiful. The woman hardly looks weary and mud-bespattered, as she should according to the story, but what is that compared with the beauty of the drawing?

The term quality should perhaps be used in only a narrow sense, as referring to the particular beauty of tones or colours, not to the colours themselves; but, on the other hand, where an artist seeks this peculiar beauty, and endeavours to get it by so manipulating his work that he shall more probably get it, then the tones and colours have an interest, even if they lack the final beauty, which they would not have if he were not striving for more than the necessary value of his elements. Every one who uses different strengths of pigment uses tone, but only those who strive for quality of tone use it in the peculiar way which tends to produce it.



The Bath.

Quality appears to be merely another name for vivid, living material, so that he who endows his paint with quality endows it with life, as if he were using some living substance.

With lines arranged so that we get various shapes of various size we can do a great deal. The effect will, how-

ever, not be very vigorous, though the drawing may be. There is often in such work a delicate beauty which prompts emulation. We see this particularly in the wood-cuts of



Varied tones and different textures.

the early sixteenth century, whether Italian, French, or German.

But if we allow ourselves different textures we at once gain "colour" and vigour, and effect. The mere use of black and then white alone gives fine quality of texture. In the early wood-blocks the chess-board pavements and the black shoes afford often a delightful play of colour. Sometimes too the ground is represented by little flowers cut in white line upon a black background, and then the sparkling effect

of the different textures is very pleasant. The essential thing is that the textures differ. Part of the work may be in parallel lines, part in dots, or short strokes, part again in black patterns on white, and of white patterns on black. The different things portrayed assist the artist



The Morning.

in obtaining these varieties, which he should not try to get by merely varying the arrangement of his lines, as parallel lines, cross-hatching, dots and other dodges of doing much the same thing. It amounts to this—that the patterning of the strokes must be interesting, it must not be merely different.

We have a good example in Burgmair's 'Three Good Heathens,' reproduced in Plate XXVIII. We see there a great variety of forms, all carefully worked out.

Up to about the year 1525 great attention was bestowed upon the accessories, but afterwards the individual identity of the different things gets lost. If one looks at the foliage—the trees and plants—of such compositions as 'The Calydonian Hunt' on page 142, 'Mercury and the Graces' on page 99, the Holbeins on page 162, or the Burgmairs in the Appendix, one sees that they are not true to nature. A habit of the hand, a predilection for certain forms in place of a reverent devotion to nature, and an insistence on modelled form rather than on tone and colour, in all these cases is reducing the probability of variety being introduced.

The various tones, colours, contours of lines, or flow of surfaces must be distributed, but without loss of breadth or loss of connection. Hence in 'The Bath' the dark tones are *with* the dark tones, the light with the light, and breadth is gained. In 'The Morning' the dark tones obtained by the deep modelling are made to come near one another so that the effect shall not be spotty.

In Bewick's time it became quite a habit to counter-change the dark and light tones on left and right. In John Skippe's chiaroscuro wood-cuts one side is always dark, the other light. On the dark side occurs the light part of the subject, on the light side the dark. We see



Vignettes by Thomas Bewick.

the same in Bewick's 'Keep on this Side,' here reproduced. In the other vignette—the boys with the kite—the boys are light against light. Bewick's love of nature indeed led him to discard the conventions of his time.

In sculpture we have to deal with the distribution of our "colour," which is the darker parts of the work. By means of folds of drapery and any means of obtaining shadow—such as passing the arm horizontally across the body—we gain variety of tone. If it is finely done we gain quality of tone, and not merely tone, and we shall probably get it if we know it is to be got.

The powerful (and to some extent enigmatical) designs of William Blake owe much to their peculiar quality.

As I have pointed out in 'Design,' one is able to represent light and darkness by the peculiar manipulation of the white and black. The one should honeycomb the other, as if the white crept over the black, or the black the white. Or, putting it another way, it is as though the white were giving birth to a wealth of form (expressed in fine black line) which was hardly discernible, as if one beautiful thing were growing on another. In this Aubrey Beardsley was hardly equalled.

Perhaps the most important diversity that the figure-designer has to deal with is that of diversity of movement. If all the figures bend in one way and in one direction the result is not only unnatural but very tiresome. And this defect can more readily be remedied than might be supposed, for the artist has only to pay some attention to the matter, and take the trouble to revise his work, and he will gain much interest that he may at first think should come by mere "genius."

On Plate XVII. in the Appendix is a design 'De Morte et Amore.' It is a good composition of varied attitudes.



TRAVELLER SETTING FORTH.
From a water-colour drawing by Thomas Rowlandson (1756-1827).

The chief figure is the old man. He is emphasized by the cloud-lines around Death and Love. These cloud-lines, roughly circular, abut against the space occupied by the old man and the younger man behind him. These two figures form a group which is itself the chief part of the whole group at the lower part of the design. Practically all the lines contribute to place emphasis on these figures, and lead to the old man's head. Although the attitudes are all conventional, that is, are stock positions, they are most admirably used, and one does not feel that the composition is at all jejune.

Quality like other things has its fashions. A hundred years ago quality was supposed to be found in some forms, not in others. Every one knows *Doctor Syntax*. The illustrations are not Rowlandson's best, and with their repeated reproduction begin to pall somewhat. The work is a skit on the Rev. William Gilpin's ideas on Picturesque Beauty. Gilpin's works, with their horrible conventional plates without the least touch of nature, and spread thick with the amateur, still command fair prices. Let no one be tempted. Grizel, the dilapidated horse which figures so largely in *Syntax*, is introduced to gratify the opinions of Mr. Gilpin. Gilpin says in his *Notes on Picturesque Beauty*: "The horse, in itself, is certainly a nobler animal than the cow. His form is more elegant; and his spirit gives fire and grace to his actions. But in a *picturesque light* the cow has undoubtedly the advantage, and is every way better suited to receive the graces of the pencil. In the first place, the lines of the horse are round and smooth, and admit little variety: whereas the bones of the cow are high, and vary the line here and there by a squareness which is very picturesque. There is a greater proportion of concavity in them; the lines of the horse being chiefly convex.

"But is not the lean, worn-out horse, whose bones are staring, as picturesque as the cow? In a degree it is; but we do not with pleasure admit the idea of beauty into any deficient form."

Consequently in *Syntax* we read—

"My raw-boned mare is worth a score
Of these fine-pamper'd beasts, and more,
To give effect to bold design,
And decorate such views as mine.
To the fine steed your sportsmen bow,
But *picturesque* prefers a cow."

And again—

"Stop brutes," he cry'd, "your noisy glee;
I do not want to hear—but see;
Tho' by the picturesquish laws,
You're better too with open jaws."

The "open jaws," and Gilpin's concave lines and his preference for spikes evidently point to the starlike arrangement, which we know to be good decoratively.

II. The Classic Figure.

THE annexed illustration is a reproduction of an engraving by Agostino Caracci of a picture by Jacopo Tintoretto. Beneath it we read—

"*Spectator si scire cupis quid picta tabella est,
Est Jovis et Maiaæ filius, et Charites.*"

Spectator, if you want to know what this picture is, it is the son of Jupiter and Maia, and the Graces.

If, however, the spectator happens to know the significance of some of the details he will be able to dispense with the explanation. The *petasus*, or winged cap, and



Spectator si scire cupis quid picta tabella est. Est Iouis et Minis filius, et Charites.

Mercury and the Graces. By Tintoretto. From an engraving by Agostino Caracci.

the *caduceus*, the wand with the two snakes entwined upon it, denote that the person behind is Mercury; and the fact that the three maidens have their hands entwined (more or less), and are holding flowers, indicates that they are the Graces, Aglaia, Thalia, and Euphrosyne.

Otherwise, who, without the written description, would know? And who, even when he knows so much, is any nearer knowing who Mercurius and the Gratiaë were?

Aglaia is splendour, beauty, brightness, festive joy. Thalia is bloom, plenty, good fortune, prosperity. Euphrosyne is cheerfulness. From them proceed all qualities that make life beautiful and joyous. One, however, looks in vain in this picture for the joyous innocence which characterizes these maidens. They are more clothed than usual, and seem unusually sad. We are inclined on the whole to the opinion that Tintoretto has made "Graces" of his female figures, because the Graces were harmless personages who, having nothing particular to do, could without offence be represented without any definite occupation.

In a word these are classical figures, ideal figures.

The word "ideal" in this connection means, belonging to the imagination, not copied from any natural example, but matured in the mind. The word "classical" means the same, but derives its meaning from its reference to a great number of instances, which become associated together as a class. The mind, by its selective process, searches out what is typical of a large number of examples, and so fixes upon the classical.

Of course the word "classical" has come to have a special meaning beyond that referring to numerous associated instances. It denotes that kind of art, and that method of artistic expression, which is connected with the terms "ancient Greek" and "ancient Roman,"

Another word which readily suggests itself is, "conventional." There are appropriate "conventions" in all art, but very little can be said for "conventional figures," unless indeed we take "conventional" to mean "usual," which it only rarely does.

The word "conventional" means "according to habit," and refers to the deficiencies consequent upon a reliance upon present knowledge, without any thought of the probability of error, or of insufficiency of information. But a closer definition even than that has to be made. We do not apply the term "conventional" unless there is some deficiency of expression. Figures are always in action, and there is consequently some correspondence between action and form which must be shown. If, however, one draws the form one knows, without making it correspond to the right action, one is guilty of delineating to no purpose. One then renders the form from habit, and not from a desire to express, and the result is conventional.

And if it be urged (as it sometimes is) one's work is sure to be conventional if one relies upon knowledge, then the reply is that two important matters are overlooked. Of these the first is—that when one relies upon knowledge one yet is animated by a desire to express, and does not draw a line unless it serve that purpose. And secondly, the artist's power of acquiring knowledge is unbounded. The eye at a glance can acquire a whole volume of facts, enough to freshen all the stale notions in one's head. It is only part of one's knowledge that one can write down, or communicate. It is indeed in this particular that the artist is placed upon a footing so different from the professors of other liberal pursuits.

The Classic Figure is nothing more or less than the delineation of a body capable of easy and equal action—

the form arising from the possibilities of action. It is a perfect body without differentiation, without individualization.

No one who has made any study of Greek art will hesitate to say that the Greeks carried the treatment of the figure to the highest perfection. It cannot be claimed that they gave to their figures the expression of the soul, but so far as the rendering of the body with the greatest beauty and nobility went, they succeeded as none have since.

The explanation seems to me to be this. The Greeks separated man from man according to his actions, or his fortunes. Fortune and misfortune are the outside actions bearing upon the individual, and are consequently of the same nature as his own actions. It is true they granted men passions—Ajax is hot-tempered, recklessly bold, Ulysses is crafty, or wise—but in each, as in all cases, the attitude towards life is the same. The healthy well-developed man pursues the ordinary course, swayed by this or that defending, or opposing, divinity, and battling with these, or taking advantage of those, accidental circumstances.

It becomes, therefore, the exploit that makes the man, who is identified by the emblems appropriate to his several ventures. Otherwise all men are alike, a little heavier limb for Hercules, a slenderer form for Mercury, activity and strength for Mars, and so on.

Now whether this be true of the delineation of personages in Greek literature, it certainly is of their representation in art. It were idle to say there were no expression in Greek sculpture—in Scopas particularly; but is it expression after all when compared with the work of, say, Donatello, or Rodin? It is not. At the best it is pure physical expression, not emotional, or even if we grant that, it is the



THE MUSE.

Drawing in sanguine of the time of Hogarth.

expression of emotions common to all men, though the circumstances give some degree of special intensity—as in the Laocoon.

All the gods, heroes, and men of Greek art would act in the same way upon a given occasion, assuming that their distinguishing characteristics did not interfere, but in the art of more recent times the individuals would act differently even when all conditions were equal, for it seems a postulate of modern art that the characters shall be so drawn that they will appear of a temperament, and nature, different, on all occasions, from other men, while the postulate of Greek art seems to be that personages are the same, except for casual variations.

The modern work seems, therefore, to insist on the temperament, and not on the action (which becomes accidental), while the Greek insists on the action.

I should not have speculated upon these differences were it not instructive and valuable to the artist to approach his studies upon some plan which assists him. For I do not think it can be denied that he who would conquer the figure, Greek-wise, should insist on action and sacrifice everything else to it, while he who would follow the moderns must strive to represent a life's history in a man who is doing nothing at all.

Now all this will be of little value if we do not separate the part of our subject (whatever it may be) which falls to the classic or Greek side, from that which falls to the modern side. We are living at a time when all the streams from the past meet, and we cannot again have before us the simple tasks which the limited outlook of former times imposed upon the artists of those days. Yet though our tasks are complex they are divisible into the two great classes of which we have been speaking. All men are

alike—all men are different—these are the two mottoes, and we have to see to which our subject tends.

We revert so constantly to Greek Mythology because the Greeks dignified every-day passions and actions, and made them the ruling characteristics of heroes and gods. The Greek way to represent learning is by Athene (Minerva), the Gothic way—if one may use the convenient contrary term, without too much regard for its strict truth—would represent it by Aristotle, Erasmus, or Bacon, by any one who was of the right sort.

Sometimes, as in the work we call Byzantine, the figures are fairly straight up and down. In later work up to the time of Michael Angelo the figures bend from side to side, as though the head and the feet remained at the same distance from the spectator, and this kind of posing is the most general. From Michael Angelo's time till the end of the eighteenth century, there was, however, a great fashion for figures considerably foreshortened—the head being nearer to or farther from the spectator than the heels. This play of movement is by no means to be despised, but it is doubtful whether in the more violent phases it is of any great service to the artist. It does not add very greatly to his resources, while it tempts him to use poses which are beyond the needs of his subject, and which consequently disturb the interest. They add violence, but diminish the force.

At the same time one cannot but admire the skill often displayed, and reflect that many modern compositions suffer because the artists cannot handle the figure with the facility that is needed when such poses are attempted.

Of all our modern painters, the ablest, the late Mr. Watts, could deal most successfully with such attitudes. He could arrange his figures with the greatest ease, and

could therefore interpret his subject better. Moreover, he lacked vanity, and so was not continually trying to show his cleverness.

In this matter of foreshortening let it be clearly noted that it is not the ability to foreshorten that is so necessary, it is the power to *think* in foreshortening, and herein lay a great deal of Watts's strength.

This foreshortening affects the drapery as well as the figure. Watts could project his drapery forward (as Tintoret could) edgewise, so as to suggest space beneath, above, and among it. The tendency among artists is to treat drapery, especially "classic" drapery, as hanging down heavily.

12. The Single Figure.

A FIGURE should, of course, only be posed in relation to its action, and its action ought to be sensible. The artist requires to be something of an actor, and to be able to realize the attitude which a person would adopt when engaged in any particular occupation. The artist begins, not unnaturally, with too little knowledge. He forgets particularly how elbows turn out and turn in with different actions. He expects the figure to move like an articulated lay figure, keeping its arms and legs in the same plane, and does not make sufficient allowance for the apparently trivial details of posing.

In the next place the artist gets into a habit of posing his figures according to some standard of the harmonious and graceful which is in the artistic atmosphere everywhere.

Further, no sooner does a capable artist successfully pose a figure in some striking attitude, or some general attitude,

than unconsciously other artists begin using the same pose. The pose thus gets accepted and does duty again and again. In the Greek sculptures in the British Museum one sees the stock poses recurring, then again on the vases, and on the bronzes. One such attitude has the left foot raised upon a stone and the right wrist resting on the left knee. The back is of course somewhat bent.

Poses which, in this way, are often used become conventional, and they are so often repeated that the artists take them as above suspicion, till they gradually lose a good deal of their real relation to action.

Two such conventional poses are given on Plate XVII. in the little wood-cut 'Unum Nihil' from *Alciat's Emblems*. The soldier with the lance we all know, and I do not think we any of us dare draw. With the shield below and the hand well up the lance, and the line of the lance coming down to the feet, there is produced a balanced arrangement which is "too good to be true." The learned gentleman is less worn out. He holds his drapery before him in an approved manner, and the direction of his head and hand balance him admirably. There can be no doubt that all artists must begin with conventional poses; indeed, although they may think the contrary, it is pretty certain that such is the fact. In one sense a conventional pose is simply a pose which one has mastered, mastered so thoroughly that it is easily handled, and so rendered expressive. Soon, however, the artist will grow impatient (or he should do so) and will become tired of the same thing doing duty again and again. What can he do? He can only extend his knowledge, and the moment he tires of the sameness of his productions, that moment he has started in quest of other forms. He must have perseverance, for there is nothing so easy as to delude oneself with



FIGURE HOLDING THE CROSS.

Chiaroscuro in three blocks, printed in green and yellow, by A. M. Zannetti
(circa 1720).

[To face page 106.]

the notion that one wants the old conventional form, whereas what one wants is probably to be rid of difficulty.

When Cromwell lay dying he asked if a man could fall from grace. He was assured that a man who had ever been in a state of grace could not fall from it. Upon this assurance being communicated to him he expressed his joy, for he said he knew he had once been in a state of grace. How fares it with the artist? Is he not unhappily liable to become satisfied, to cease striving, to rest upon his past acquirements—to grow conventional? I have already said that forms drawn from memory, from one's own idea of things (which gives a kind of conventionality to one's creations), should not be condemned for being conventional so long as they have expression. For what better can the artist do than express? His means are at once authorized. Their conventionality is not noticed.

Indeed very often a foolish conventional pose can be set right, not by any change in itself, but by giving the figure something to look at. The chief conventionality is in the turn of the head. To face the body one way and to turn the head another balances the pose.

Into this habit of reversing the action it is best not to fall, or rather perhaps it is best to fall into it, and then to fall out of it again, for there is danger that he who does not acquire it has missed something.

This reversal is seen in the 'Drawing of the time of Hogarth,' Plate IV. Note that the eyes are carrying the action further than the twist of the neck. Not unfrequently the eyes are looking in an opposite direction to the head—often in old portraits—in order that the subject may look at the spectator. We have to be careful of this, for the direction of the eyes is of the greatest importance, and a false direction (considering the posing of the figure) will

give artificiality to the design, and a silly expression to the figure. It is the turn of the neck that is so seductive. It reverses (and therefore balances) the figure—which is probably a technical advantage—but it may ruin the dramatic character of the figure—which is a disadvantage certainly.

Referring again to the drawing in Plate IV., it is interesting to note that apparently the artist thought of putting cushions, or some such form, on the right as well as on the left. The remains of a charcoal line suggest this.

An extraordinary pose is that of Zannetti's, Plate V. At first one does not realize how utterly impossible it is for a man to get hold of a cross as this figure is doing. Balancing the attitude, and getting a pleasing variety into the positions of the limbs has led the artist far beyond the bounds of possibility.

It was in managing attitude that Sir John Millais towered so high. He was able to give dignity and beauty to simple poses. Usually there is not much turn of head, and the eyes are not rolled round for effect. When one turns from such a simple and quiet figure as this of Millais on the opposite page to the figures of Michael Angelo in the Sistine Chapel, one wonders what one is to think. There are violent poses, and the reasons are not always very apparent. The same applies to the figures on the Tombs of the Medici. There seems no reason for so much twist. Yet the twist is all right. Not as a record of the action a figure takes when doing something, but the action which in itself means something apart from any appropriateness. Michael Angelo, indeed, used the figure as Beethoven used sound, and none whose minds are not bound by rules (which cannot apply to every effort of the human mind) will fail to appreciate the work. In the followers of Michael Angelo the posing became over-posing, because their work



Illustration to "The Iceberg." By Sir J. E. Millais. Woodcut in *Once a Week*.
By special permission of Messrs. Bradbury, Agnew and Co.

had not the mental sanction of his. He too sometimes, like Homer, nodded.

Another artist, whose works are of a similar kind in this respect, is Blake. The examples reproduced in the Appendix are decidedly excessive in posing, and without the Blake inspiration would be ludicrous. To any one, however, who has troubled to read Blake's train of thought, the designs need no excuse.

When we compose a single-figure subject we have of course to get all our form out of it alone. If our space is a tall rectangle our figure, in a normal position, will occupy the middle of it, with a space at either side, as in the designs on pages 18 and 19. Our conditions may permit an arrangement as formal as these; but even if they do, we shall have to consider the outside, or silhouette, shape of the figure. Perfectly symmetrical, with face and eyes looking straight out towards us, and arms symmetrical, the figure may be under certain circumstances. Such circumstances arise from (1) the architectural needs, and (2) the characters of the persons. The architecture will hardly ever object to so formal a treatment, only indeed where conditions vary. Such variation is present in the beautiful caryatid portico of the Erechtheum at Athens (copied at St. Pancras Church). Wherever there is an outside (as at the two ends of a row of figures) there is a difference of conditions, and there consequently is in the caryatid portico. In it the four figures are symmetrically reversed—a standing leg always being to the outside. Viollet-le-Duc has emphasized this arrangement in his *Lectures*. Except, therefore, when the architecture necessarily makes the sides different from the middle, the same arrangement serves throughout.

The character of the persons, however, makes rigid

exactness seldom possible. Only, I think, in the case of angels can it be done. The angels in Blake's beautiful 'Sons of God' in the Job series are practically all alike. Archangels must, I think, be differentiated, they have separate characters and functions.

When figures are alike we deal first with the architectural lines of them. We have to adjust vertical, horizontal, and slanting lines, as in the design on page 19.

Our next effort will be to introduce flowing lines, and we may commence with merely revising the symmetrical condition, and achieve something like the central figure in 'In Vigilantiam Regis,' page 13.

Or we may decide upon an unsymmetrical arrangement of curves, as in the design on page 43. We then find ourselves turning the figure to the three-quarter view, and balancing the action by reversing the direction of the upper from the lower part of the figure, and balancing form on this side by form on that.

In so doing, and in order to so do, we pass our hands continually in an *andante* movement over and throughout the figure, keeping the parts in relation to one another, and constantly returning to the chief points again and again. Not forgetting also that *andante* does not mean always one uniform pace, but that the movement is to be calm and progressive, not loitering, though at times lingering, as at others hastening.

As the artist designs his single figures he cannot but be at times harassed by suspicions that the bent leg (with its light on the thigh and shadow on the leg), the arm across the body, the extended hand, and the curved neck are sometimes arising from his "composition," not from his subject. He must simply keep on thinking, like an actor, of his subject.

Often, of course, the side view greatly helps the artist. It gives him boldly-curved lines, as in the designs on pages 20 and 47.

13. Grouping.

THE shape of a group will be determined by various circumstances incidental to the action of the figures, but the most generally used are the triangular, the vertical and horizontal ovals, the pear-shaped, and the pentagonal. These forms are in accordance with the laws of stability



The Triangular form of Group.

and the rule that the most important part is generally at the top—a rule which implies subordination. Symmetry will exist where there is equality of action.

Very frequently the form of the group has been triangular. It is indeed hardly possible to avoid the broad base in many cases where the triangle is not symmetrical (as in the second example here). The vacant space above, on the one side, must receive some element in order to restore the balance.

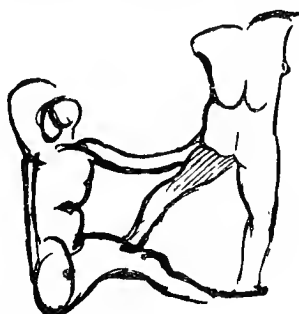
Within the group the lines of the figures will fall into a harmonious arrangement, radiating tangentially with one another or from the chief points of interest in the group.

The result is a linear dance from point to point, including and embracing all the figures. This harmonious relation of line to line is best secured by working at the same time upon all those which we think should be connected. The hand being as it were full of a curve it has just drawn, will carry some of it into the next line, and so the unity of the whole will be established.



Lines in harmonious relation.

The lines must run boldly round and about the forms, interlocking them, and always making (enclosing) good shapes. This is well exemplified in the outlines here given from two groups of Greeks and Amazons from the Temple of Nike Apteros. There is in them energy, vigour, and prompt insistence on points of interest.



Groups from the Temple of Nike Apteros.

Parallelism is a means of producing harmony, but also of mimicry, and consequently we rarely if ever see it among the lines of a group, or of a whole composition. Exception must, however, be made in favour of the vertical and

horizontal lines, which have an architectural significance, and add to the stability of the design.

Lines to be radiating need not necessarily be traced right to a point of contact, for sometimes they become parallel and would never meet. But it is not necessary that either this region of parallelism or the point of contact should be within the design. The eye will be drawn toward the conclusion of the system, but the attention may be turned by a line crossing it. Sometimes, if the

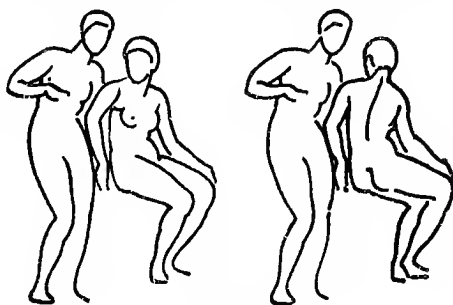


Lines tending upward gathered together by a line across the top.

lines radiate upwards, the line of heads at the top of the group is sufficient, by reason of the greater interest of the heads, to gather in the converging lines; but if not, a line, or lines, must be contrived in the accessories, as by the tree in the accompanying design. The gathering line may be curved, or it may not, but care must be taken that it leads the eye in the right direction, not out of the design, but back to some important part of it. The drapery which in some styles is fluttered over the head is a kind of gathering line as well as a "halo" around the head.

In the design 'Corona gloriæ,' Plate VI., the lines of the figures are gathered together by the lines of the wings, and by the haloes.

The more the figures are to be combined in one action, the more constantly should the lines of one lead to the lines of another and back again. But if one figure of the group is in any way separated in thought or action from the others, the lines of that one should tend to return upon themselves, or to diverge into the other parts of the design. This separation will be produced by not drawing the figure



A pose reversed.

at the same time as the others, and only occasionally allowing the pencil to wander from it to them.

It is useful to remember that we can reverse a figure from front to back without altering its outline. This not only reverses the figure, it of course reverses the action. As one tends always to make everybody face the audience this facility is welcome. It is not bad, therefore, when one is drawing a composition to make a point of trying to reverse a figure or two.

It is sometimes urged of Fred. Walker's designs that his figures are linked together too palpably. It seems that he had the professional artist's eye for the quality

and possibilities of his craft, and he does not seem to have attacked his subjects with that straightforward and confident vigour that characterized Millais. If, consequently, his grace becomes a little sickly it is because he introduced a degree of positive line which would have served better in more architectural surroundings. He is one of the few artists whose faults are also virtues, for who would wish Walker had used his "linked grace" less?

We must avoid having two groups of equal value in the composition unless they are both dominated by a third, unless, indeed, we somewhat architecturally treat the subject and succeed in dividing the one from the other. Equality of value comes rather from equality of persons, and equality of emphasis upon them, rather than from equality of area.

In Plate III. is reproduced a drawing by Rowlandson, 'Traveller setting Forth.' It is drawn with the reed pen in colour and tinted delicately. His facility in grouping is very well seen in it, and all the tricks of the trade are present. The lines of the group, of which the young woman is the chief attraction, flow and reflow into one another well. The four heads are grouped together at the top, lines flow down to the young woman's foot. The child's arm emphasizes the curve upon which the heads occur, it also leads on to the old man on the right. The upright post gives a valuable line. Between it and the border the old man and his dog form a "curvy" pattern. Without the upright post this old man would fall into the main group, and then something would have been needed further to the right to balance the man on horseback.

As in all good compositions, so here, the groups alternately absorb the attention, and must have balances at either side. Therefore on either side of the man on horse-



CORONA GLORIÆ.

[To face page 116.



The Vagrants. By Fred. Walker. From *Once a Week*.
By special permission of Messrs. Bradbury, Agnew and Co.

back is the dog and the group. On either side of the group the two old men. On either side of the girl the young men and the old man. Since the traveller looks toward the right, so does his dog. If the traveller looked forward, so should the dog, for the interest would begin to run to the left. In that case the cottages would be valuable; now one of them is not wanted, as the interest does not get down there.

14. The Spectator in Relation to the Subject.

THE relation of the spectator to the scene delineated is of considerable importance. Properly the scene will only appear real if the perspective is accurate. There is perspective of course in a figure as much as in a building, and reality is not gained without it.

The artist has to decide then whether he is far from or near to the people he is drawing. Broadly it is sufficient for him only to determine whether he is in the same scene with the figures, as if one of them, whether he is some little distance from them, as if he were merely the spectator of them and not one of them, or thirdly, whether the figures are beyond his reach.

If the subject should seem to demand the artist's presence, then the perspective will be rapid, as it would be were he in the room with the persons. If the figures are of celestial personages, or of mythical beings, and a remoteness is more appropriate, then the perspective will be less sudden.

In near perspective the figures rapidly diminish in size, in distant perspective the figures diminish in size only slowly. So that if we are representing persons close behind one another they will be hardly different in height

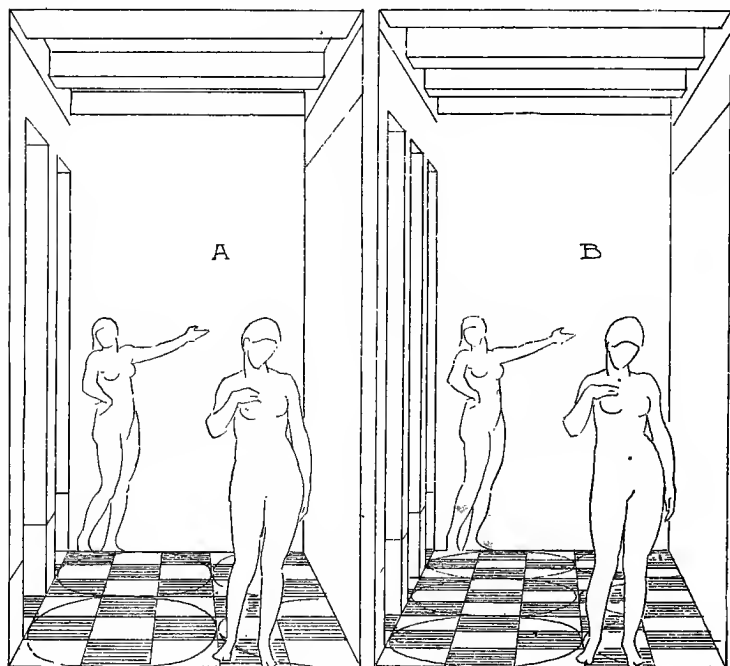
in the long-distance perspective, but will vary greatly in the short-distance example.

The reader will not forget that according to the laws (and the acts) of perspective, the spectator's eye is at the right angle of a right-angled triangle whose other corners are at the reciprocal vanishing points for a rectangular object. That is to say, if the artist is drawing a house to be used as an illustration in a book, he must see that the vanishing points of it come at those positions on (or, more probably, off) the page which would be the limits of two lines meeting at the eye in a right angle.

If the vanishing is too quick, so that the vanishing points are not as far apart as they should be, the illusion which perspective should create is not gained till the eye is brought down near the paper.

The greater the distance of the spectator before the picture, the more equal in size will the figures be. Thus, if one figure be six feet behind another, it will appear very much smaller than the figure in front, if the spectator is near; but it will be much more equal with it in size, if the spectator is further away. The diagram will illustrate this, and will demonstrate the fact that if the proportion between the distance of the one figure backward, and of the spectator forward, be maintained, the figures will be precisely the same size although at different distances. In both diagrams the pavement is in squares of one foot. In A, the rear figure is 6 feet behind the forward one, while the spectator is 12 feet before that. In B, the measurements are 9 feet and 18 feet; thus while the figures are the same size in both, a greater depth is suggested in B. It is, of course, in height only that the figures are alike, the different perspective will affect the drawing of them

if it leave the height the same. Similarly, if a figure were placed in B, at the limit of 6 feet on the ground, it would be much larger than the figure at 6 feet in A. The facts thus brought out amount to this, that figures between which there is some depth of distance may



Effect of short (A) and long (B) distance perspective.

be kept approximately equal in size, if the spectator be regarded as far in front of the picture. To gain the proper illusion due to perspective the eye should be only six inches from the middle of the above diagram A, and nine inches from the middle of diagram B. Neither, therefore, is right for a book illustration, for one rarely brings

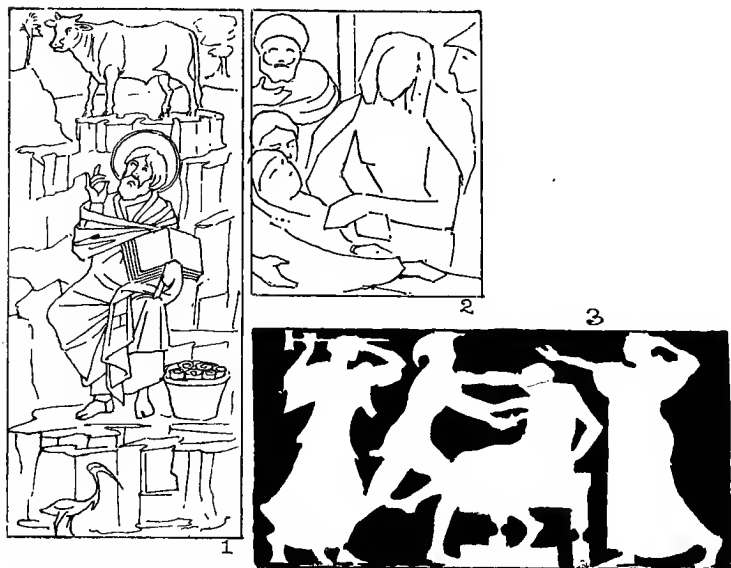
the eye nearer to a book than twelve inches. Indeed we must be careful to avoid drawing a perspective which requires the spectator to come nearer to the picture than he can to conveniently view it. We must first determine what distance will be convenient for the work to be seen from, whether it be a large decorative piece, a picture, or a book illustration. And then we must by means of right angles at the eye, in that position, throw out to right and left our vanishing points so far as is necessary. A station-point too near is annoying, and belittles the subject, while a remote station-point merely makes the design monumental.

While long-distance perspective thus flattens the design and renders it more suitable for permanent decoration, it is appropriate in these works for another reason, namely, that we expect to view persons represented in monumental, that is large, permanent, decorative works, at a distance. But picture painters generally try to make us feel we are *with* the persons represented, and therefore use short-distance perspective, and it must be said that some measure of deception, even if it be only the undeceiving illusion of the most linear of perspective, is welcome.

The decorative artist must frequently adopt the system of a single plane of figures, a processional treatment. His background in such a case becomes merely a "ground," and as often as not is in gold, or a single colour.

Very often inexperienced persons spoil their compositions by beginning with a single plane of figures, and work out their subject to a considerable extent upon it, and then begin to add a recessed background. Now a recessed background implies a recessed treatment throughout, and

a definite scheme of perspective. The artist should frankly, and at once, fix his background either as a distance, or as a ground. If it is to be a ground it should be so treated at the beginning that the eye cannot begin to form distance where none is intended. A conventional form, as a flying scroll placed in the sky, or some lettering serves to prevent



1. St. Luke, Mosaic at Ravenna; 2. Correggio's 'Ecce Homo';
3. Death of Aigisthos from a Greek vase.

the distance forming. The scroll can be taken away afterwards.

The reason for the failure against which we are trying to guard is this,—the processional, or one-plane, kind of composition is generally drawn in accordance with a very distant station-point, or with a station-point shifting along, as if each figure were viewed separately. The landscape

background is generally drawn as if a more fixed and less remote station-point were employed. One feels that that is the case with Bernard's 'Moses and Jethro' (Plate XX.). The station-point for the group seems to be lower down than that for the landscape. One feels that there are two points of sight.

The three diagrams, here given together, illustrate as many variations of the use of perspective. No. 2 is in short-distance perspective, and we are definitely looking down upon the swooning figure on the left. In No. 3 there can hardly be said to be any perspective at all. The position of the feet indicates that either the point of sight is very low down or else the station-point is very distant. No. 1 exhibits a legitimate subterfuge which has been, and will be, constantly employed. In order to get the figure well up the panel (upon the principle that the noblest part should be at the top), and at the same time avoid an aggressive foreground, the figure is perched up on ledges of rock. Steps are the general means by which this effect is obtained.

Sometimes deep distance can be avoided by using a screen, perhaps of trees, or architecture.

15. The Ground Plan.

IN a purely decorative scheme, of, say, the four evangelists, there is no ground plan worth mentioning. The figures occur on the same plane at regular intervals. If, however, our panel is so isolated as to permit a measure of inequality of position, then we have a more pictorial piece and our plan can be varied.

In the design, 'The Learned caught by Love,' from

Alciat's Emblems, the composition is mainly symmetrical, but on one side there are two figures, on the other only one. That one is the more important. The plan consequently is not quite symmetrical. In another design, 'The Council,' there is a symmetrical plan extending toward the spectator. Both these designs are on Plate XIV. in the Appendix. In each the central figure is the most symmetrical part of the design and acts as a



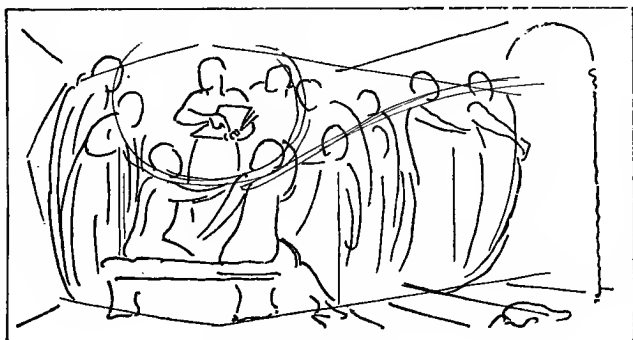
The Evangelists.

kind of pivot. Sometimes the symmetrical features are at the left and right, as in the design here given of 'The Evangelists.'

The chief figure is usually at or near the edge of the group, but facing inwards in a direction which divides the group more or less equally; for the various persons assembled will all wish to be within a certain distance of the centre of interest. The chief person will be directed toward the middle line, equally, that is, to all the other

members. This is supposing that the action is still proceeding, but if it is about to terminate, the arrangement will become somewhat scattered. If the chief person be directed more toward one side of the group, the persons on the other side must either express some impatience, or must exhibit less interest. Those on the skirts of the group may be talking among themselves, or apparently preparing to depart.

In this design we see the head of the chief figure encircled by an oval of heads, from which tangentially



An Exposition.

another line through the heads of the figures on the right leads toward the doorway. The progress outward of the eye is arrested by the arch and jamb and thrown to the floor, where it reaches the radiating lines of the floor, and so is brought back to the group. The lines here given for the figures are merely propositions. If the figures conform somewhat to them it will be sufficient. Several vertical lines are similarly introduced, and lines are also brought from the corners.

A view taken in line with the centre of the group will give us the chief figure in the middle, and the other

members equally arranged on either side ; a view taken at right angles to the middle line will give the chief figure almost at the right or left extreme. In Raphael's cartoon of 'The Charge to Peter,' Christ is becoming separated from the group. He is at the extreme left ; the figures at the extreme right show less interest than those in the middle. It is in every way a masterly composition, and we feel that in a moment the separation will be complete,



An Admonition.

and that the composition will assume that form so ably used by Mr. Orchardson, wherein one important figure on one side is balanced against a group of less important ones on the other.

To keep the interest within a group, the outer figures may present the same curve or line on either side ; thus two figures may be both seated, one on each side of and facing the centre of the group, and providing by their

bent backs symmetrical curves. This is in accordance with the principle of radial composition, as described on page 73. *Vide* 'The Last Supper,' page 79.

Even when the general effect is symmetrical and appears almost processional, the plan has its figures directed toward a focus. In such a case the perspective is "long distance," and the point of sight is kept low. The feet consequently are all much on a level. The figures



The Prisoner.

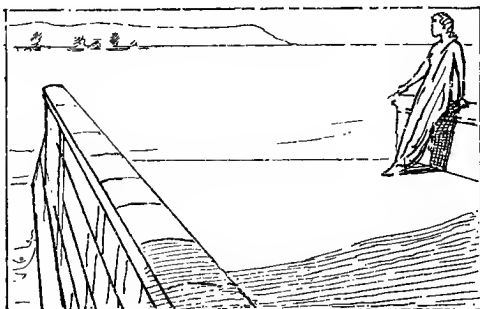
must, however, be properly related, and must have room to stand on, and must stand where they can see properly.

Very often indeed the plan is more or less circular, and the figures occupy positions upon it. Sometimes, again, the figures are at the corners of a triangle, as in the composition 'An Admonition.'

Usually we can draw a line across the space occupied by the plan, and this gives us the direction of the interest. In 'The Prisoner' that unfortunate person and the ray of light indicate the direction of the action, with the column

as a pivot upon which the plan can be turned about. In this instance the figure is brought forward, and the window sent back. We thus have a sort of steel-yard arrangement. The principle of the steel-yard is that a small weight at a distance from the fulcrum balances a large weight near to it. A similar composition is that of 'The Ships at Sea.'

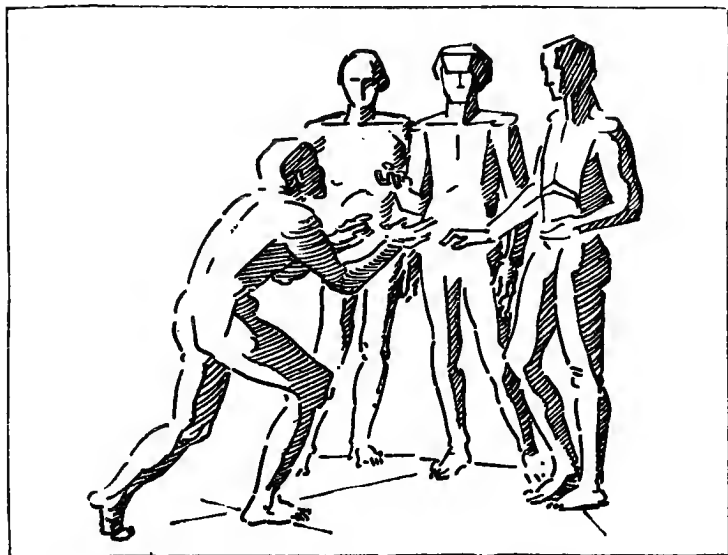
Except in very formal compositions it is not possible to reduce the planning to any useful rule. We can only



The Ships at Sea.

record the fact that compositions sometimes consist of clear groups at which the spectator looks, from the outside, so that the nearest figures have their backs to him, sometimes of half such a plan, as if the centre were at the front of the picture. In some cases, when this is done the figures are arranged in a semicircle stretching from one side to the other, and bending back into the picture. This is, of course, a formal arrangement, suitable to large decorative work. Within the space in front of the semicircle may be some chief point of interest. Such an arrangement we see in Raphael's 'Dispute of the Sacrament.'

In works of a less formal character the semicircle is less regularly kept. The difficulty in all such cases is to prevent the figures appearing to pose behind the foot-lights, as if on show. Even the introduction of a back-view in the foreground does not save one from this danger. The only way really to deal with the matter is to keep



Abraham and the Three Angels. The plan blocked out.

accessories up to the foreground, accessories too of a kind that can be supposed to continue further forward. In the eighteenth century they started off with a strip of dark foliage, like a front piece of scenery. It failed chiefly, I think, because it was too like a strip of scenery, indeed it is only then that we notice it.

If we commence by merely planning out the situation and the persons, we proceed, perhaps, as in the first sketch

here given of Abraham and the Angels. The plan is on the ground, and each figure is put into perspective according to the line on the ground representing the direction of his shoulders. None of the figures here are twisted. The angels are regarded as all alike in importance, and Abraham consequently addresses the middle of the group.



Abraham and the Three Angels. The previous illustration developed.

If we develop the composition from this rigid arrangement we obtain the second drawing. We note, however, that the face of the patriarch is lost.

If we retain the figures in their positions but turn Abraham's head to a profile view he will seem to be addressing the angel nearest to us. He may thus be addressing Barachiel—according to legend this archangel was the one who spoke (for Barachiel is held sometimes



Abraham and the Three Angels. Abraham's head brought into view.



Abraham and the Three Angels. The composition turned to the side.

to be among the archangels)—and it would thus be permissible to represent Abraham as speaking to one instead of speaking generally to the three.

If, however, it should appear best for him to address the three collectively, and yet be in side view, then the angels must be brought to the side.

If that is done the angels can form a narrow group, as is shown in the composition. There also the angels are made more united in action than they are in the previous designs. They all participate in the action, and are, as it were, all giving him their tidings at the same moment. Such a situation, impossible in actual life, is eloquent in painting. For the limitations of the powers of delineative art would degrade two angels from their office, if one spoke, while that one would gain unnecessary importance. No priority of importance is mentioned in the text, which only speaks of "three men," who say and do everything in common. The crouched attitude of Abraham likewise is in excess of the story, according to which he did not realize the nature of his visitors. His very marked civilities to them, however, indicate a subordination which is in keeping with the significance of the incident.

Should the three men have wings? They were evidently messengers and the wings are appropriate, unless one wishes to keep closely to the text, or to emphasize the human character. The addition of wings sets one at once upon the subject as an incident in spiritual history, and induces one to treat it from that point of view. It is a question indeed whether we are representing the bare story, or whether we are illustrating its significance.

The same subject is treated by Bernard in Plate XX.

16. The Elements Available.

THE status of an artist may almost be determined by his choice and use of the elements of which his composition is made up.

There is of course in every subject an irreducible minimum—a number of things which cannot be done without. Even within this narrow limit there is range enough for the inventive and careful draughtsman to exhibit his choice and the saneness of his selection.

It might indeed be said that the whole value of an artist's work depends upon the value placed upon his choice. When the Florentines wished Leonardo to leave with them a memorial of *himself* (as Vasari tells us), they clearly thought so highly of his taste, of his choice both of elements and their arrangement, that they felt some expression of his "soul" would be a very desirable possession. The patron buys the artist, not merely something the artist does or makes. If this is true, and it is true of all fine art works, the selection of the elements to be used is one of the first essentials in art.

There are elements of interest, and there are elements of beauty. The former belong to, and augment the story, the latter, though not necessary in one sense, endow the work with that noble quality which the eyes of thoughtful and observant men have always demanded.

The character of the elements depends very much on the mood in which the work is conceived. In all the designs reproduced in this book from *Alciat's Emblems* and the one or two Biblical subjects by the same artist—Solomon Bernard—there is a very considerable scantiness



..... the listener's soul
Hath gently passed away.

An Illustration in *Once a Week*, by Frederick Sandys. By special permission of Messrs. Bradbury, Agnew and Co.

of interest in the figures and accessories. If we compare his designs with those for the same subjects by Dürer we see that they are bald of all superfluous form, while Dürer's are elaborate. In Burgmair's work we see, too, a similar elaboration, or even over-elaboration. We can only account for the difference by supposing that the greater stress on movement was diminishing the delight in rich patterning. Holbein, who belongs to the same time as Bernard, was decidedly capable as a designer of ornament, yet his wood-cuts have the same unelaborated character as Bernard's.

The absence of organized pattern in the accessories does not make the whole design deficient in pattern. We see in Blake's designs this fact well illustrated. Blake based his work on movement, but conceived the subjects as bathed in colour and shimmering light. He was very capable in making patterns, but the ruling motif of his work was movement.

The fine design by Frederick Sandys here reproduced is a good instance of well-chosen elements.

It was a principle among the old masters to show as much of a figure as possible. This was, perhaps, due to the fact that the more completely a figure is shown, the more completely will its personality be realized. The observance of this principle was so general in decorative art as to be almost imperative. It is remarkable with what skill the old designers were able to group together a number of figures, and yet show a great deal of all of them. Raphael seems to have particularly endeavoured to show the whole length of the figure. Thus, in his 'Charge to Pcter,' nearly all the figures are shown at their full length, and most of his compositions are characterized by a similar treatment. The worst example from

the old masters is perhaps the 'Ecce Homo' of Correggio, in our National Gallery. The Christ is a half-length figure, but all the others are fragments. The fact that in this picture the head of Mary Magdalene has its lower part hidden, introduces that principle, by its violent disregard of it, which seems to have been followed, almost without exception, by the great masters—the complete representation of the head. The following analyses speak for themselves. Raphael's 'School of Athens' contains fifty-nine heads, all the faces of which are complete, except four unimportant ones, which are cut off below the nose. His 'Parnassus' has twenty-eight heads all complete; his 'Dispute of the Sacrament' contains in the lower part forty-one faces, of which only two very subordinate ones are partially hidden from below the nose. Precisely the same may be said of his other large compositions; in fact there is seldom a head of even secondary importance which has not the whole of the face shown. It might be supposed that such an arrangement as this resulted in conventionality, and that in ordinary nature such completeness would not be found. It is, however, one of the tasks before the artist to deal with apparently unyielding material. If Raphael's work were conventional, the charge could hardly be brought against Rembrandt's, but an examination of his elaborate compositions will show that he observed the principle of a complete representation of a face even more rigidly than Raphael, because he generally allows himself very much less space to work in. In his 'Hundred Guilder' print are forty figures, many necessarily represented by heads only. In the dark side of the plate are two heads, which are cut off below, but they are so dimly seen in the general gloom of that part, that it is difficult to make very much out. If these

two heads be omitted, there is only one face cut short, and that so slightly as not to interfere in the least with the intention of the figure. It is that of the cripple on the right of the centre; but only the tip of the nose, the mouth, and the chin are hidden. All who have seen Rembrandt's etchings know that in them every face has a complete history written in it; every person could, as it were, be followed home, and the various circumstances of his condition be noted. It is undoubtedly because of this great interest, which he threw into every face, and without which he could not draw them, that he endeavoured to show the features as completely as possible.

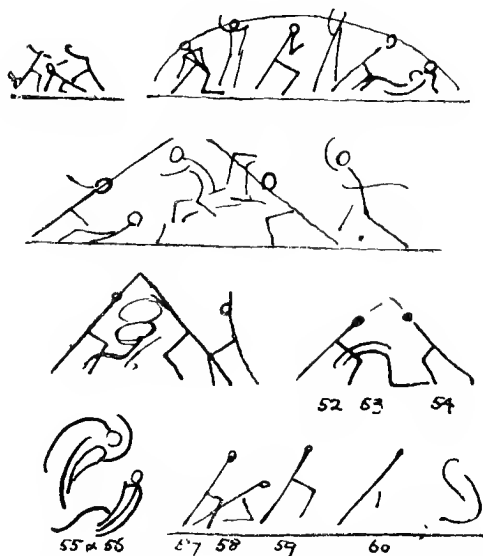
It is generally regarded as a rule, that attitudes indicating violent action should be avoided. Where there is much action there is generally considerable obliquity of line, and this is apt to disturb the repose of the design. Movement is, however, so important that it will be well for the student to disregard this rule; to which notable exceptions could readily be cited.

If a figure has to be elevated by an extra stone beneath its foot, or to hold to a bough, let the part the foot rests upon or hand holds be a lesser part of the stone or bough.

We should avoid in decorative works placing one thing before another, as when branches of a tree go behind a figure, for such arrangements suggest distance and demand the expression of it. It is well, however, for there to be some overlapping, as it combines the design; but the parts crossed should be as small and subordinate as possible.

The same form should not be repeated in a composition. That is to say, two heads should not be alike in position, nor should two bent arms meet at the elbows, forming a kind of cross.

Nevertheless there are many instances of the repetition of pose and form in classic examples. The fact that they are sculpture, and occurring in architectural settings, may account for their formality. The following analyses may be instructive, they are certainly interesting. On the western pediment of the Parthenon, we note that the figure



Analysis of the Composition of figures on the Frieze from the Mausoleum.

of Cecrops is very similar to that of Ilissos which is the next to it. On the eastern pediment there is a beautifully varied symmetry between the three figures at one end and the three at the other. Then there is considerable similarity between Iris, which is the next at the left end, and the corresponding figure on the right.

In the fine frieze from the Mausoleum of Halicarnassus there are many instances of very similar repetition. The

composition falls constantly into pyramidal arrangements due to figures fighting toward one another. These pyramidal arrangements have either an angle of 90 degrees at the apex, or an angle of about 78 degrees. This triangle is approximately the same as the Egyptian triangle of which Viollet-le-Duc has so much to say. In the frieze of the Mausoleum it occurs more frequently than the right angle. It is interesting to note that where the action becomes very full the symmetry is lost.

The first element of interest is the head. The head must be worth looking at, and it is of little use spending labour on the rest of the picture if the heads are not



Certain symmetrical figures on the Frieze of the Temple of Nikè Apteros.

interesting. Of course the more decorative, the more ornamental the piece is, the more it will tell by its great lines, its great masses of colour, and its movement, but even with that saving clause the fact remains that the artist must strive above all things to make good heads.

We may add too, good hands and feet, because they are so beautiful, and because the hands are so expressive. Frequently indeed the heads, the hands, and the feet are the only parts of the body seen, and it becomes all the more necessary that they should be of great beauty, or at all events done with great reverence, and full of expression.

The drapery also is a valuable adjunct to the figure. With it we can reveal the action of the figures, and also the action of the breeze. So great indeed is its value in this respect that the artist is under a special responsibility in the matter.

We have already seen that the artist's reputation, in great measure, rests upon his choice of elements and accessories. He has indeed to introduce many forms simply to cover his field. This is what Le Brun has done in his composition of 'The Death of Meleager.' The great mass of drapery is more to carry an oval composition up into the upper part than because it is appropriate to the subject. What is gained by covering almost the whole of the figure in the niche on the wall, one can hardly tell. The decorative value of the vases, fruits, etc. will not escape observation.

The death of Meleager closes the story of the Hunt of the Calydonian Boar, as we read it in Ovid's *Metamorphoses*, Book VIII. The heroes who engaged in that adventure are seen assembling in another of Le Brun's designs here reproduced. This remarkably able composition is very interesting. It is divided vertically into three compartments by four trees, which serve as columns. Their foliage expands across the upper part in a fairly horizontal band, which is, however, slightly arched. The spears at either side confine the composition within the middle. The chief interest lies, however, in the tree-forms and the foreground. The trees particularly remind one of the Brussels tapestries, but we cannot help noting that the ground is becoming barren, the plants are few, and it is clear that the artist's interest in such natural forms is waning.

The Flight into Egypt, from Dürer's 'Life of the Virgin,' is beautiful both as background and foreground. We must not overlook the pyramid at the base, nor the arching of the trees above. This arch form is definitely made into a bordering arch in six plates of the series to which this belongs. This is reproduced in the Appendix.



The Hunt of the Calydonian Boar. By Charles Le Brun. Engraved by Jacob Folkema.



The Death of Meleager. By Charles Le Burn. From Ovid's *Metamorphoses*, Picart's Edition, 1732.
Engraved by Jacob Folkema.

We must not forget that among the elements available is character. The various individuals who make up humanity differ one from another, sometimes but slightly, generally very greatly. To make use of the young and the old, the gay and the sorrowful, the vicious and the innocent, is merely to handle another set of the various elements at the artist's command.

A profile is that outline of an object which most completely reveals its character and form. It is a recognized principle of decorative art that the form represented should be as rapidly and easily understood as possible. This is in obedience to the feeling that the decoration must not demand, because it cannot receive, more attention than can be given in a glance. The figures must then be placed towards the spectator, in such a manner as will present least difficulty to their being understood. An examination of historic pieces of decoration would exhibit the truth of this statement. In Greek vases, perhaps, which are among the most beautiful examples of figure decoration, there are very few cases indeed of foreshortening. Where, however, they occur, it is always in some one of the few general poses, in which it has been introduced in almost all styles. These are the figures in front view, with arms almost always spread out; the thighs foreshortened in the seated front view of the figure, and the three-quarter view of the head. Occasionally a foot is presented in front view, but this is exceptional. We must note that a three-quarter view of the head is often preferable in decoration to a side view, the delicate outline of which cannot always be properly expressed. In the other view both the eye and nose are seen in almost their simplest form—the eye in full view, the nose in profile.

17. Emphasizing Particular Figures.

SINCE a composition cannot but consist largely of lines, which of necessity are very evident and attract the attention, and also of interesting elements, it follows that the lines must be arranged in relation to the interesting subjects. In short, there are things worth seeing, and the lines which act as conductors must lead the eye to them.

If then we wish to emphasize certain matters we must adjust our lines accordingly. We find that emphasis is always produced by the following—by lines framing in the subject (whether the lines make a rather square frame, or a roundish one, or a frame of any form); by lines approaching the subject, as if they radiated from it; by the subject occurring upon the trail of an important line; by the subject occurring between similar forms, or tones, or colours (as if the eye seeing one colour is attracted to the similar colour, leaps to it, and rests upon the subject on the way).

By shifting about these lines, tones, or forms by which this emphasis is obtained we can vary the emphasis from one to another figure in our composition, which teaches us that our compositions sometimes are unsuccessful because by accident the emphasizing elements have arranged themselves around the wrong figures.

If through the lines of the composition sweeping boldly across the design a movement in that direction is created, we can stay it upon a particular figure, and so emphasize it, by placing at the other side a vertical mass, say a column, or tree, so that the eye is repulsed.

When one has to give a feeling of solitude, the lines

of the composition may lead the eye to, or near, some unimportant object which stands out with considerable prominence, and near the chief point of interest. This is in accordance with the fact that when one enters a room in which a person is engaged in any solitary occupation, one rarely sees that person immediately upon one's entrance. Often some trifling detail will attract attention first. This management of the effect of solitude is to be seen in Dürer's print of St. Jerome in his cell.



A Market-Place.

The illustration on this page represents a place of public resort, where people of all temperaments and positions will be engaged in all manner of conversation. Let it be supposed that to this place one character in a story brings another. These two persons will be to the ordinary spectator, possibly of far less interest than many of the other people present. The artist will have to express the importance to the crowd of these other people, while the attention of those who see the picture must be drawn to the two strangers, who would be of considerable concern to a reader of the supposed story. This is to be done by radiating lines from these strangers, and arching them over, as is shown in the diagram. In this example all the figures were drawn without any idea as to which



The Adoration of the Shepherds. (From an old etching.)

figures should be emphasized, and the whole of the architectural background was added, to solve the problem, when it had been determined which were apparently of *least* importance, that *they* may become the centre of interest. Any one of the figures may be similarly emphasized by manipulating the background.

Further, a form may be emphasized by repeating on either side of it the same or similar forms, a blot of tone, or colour, or a pose reversed.

Again, when the figures of a composition are looking at an object, the fact naturally calls attention to that object. If it happen that the object is comparatively unimportant, the composition must be strengthened in other ways to prevent the interest wandering from the object.

The following details of composition be noted in the 'Adoration' on page 147. The way in which the heads of the shepherds and others form an oval around the Virgin's head. She is evidently the centre of the composition, although the figures are most of them looking at the child. All the lines concentrate at the Virgin's face, however, the slanting beam or ladder, the arch, the arm of the figure with the long staff, the right arm and head of the nearest figures on the left, and the stick on the ground leading up by the Virgin's thigh and back—to mention no more. The vertical lines of the architecture and tree must not be overlooked. Strange as is the drawing, it well repays study.

Yet another method of emphasizing or calling attention to a part of the subject is that of including it in an important line of the composition. In this 'Adoration' one is sure to follow the oval made by the heads, and this oval line includes the head of the Christ-child, upon

which the attention may be kept. Only on His head and on that of the Virgin can this be done ; from all the others one is led away, partially it will be seen by the proximity of other heads which force themselves upon one's notice.

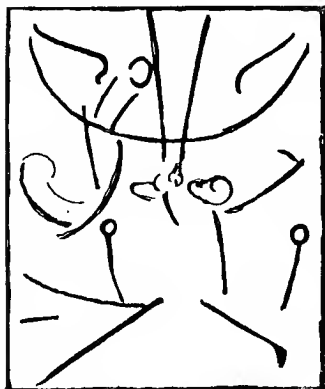
In the 'Annunciation,' reproduced in Plate X., we see a remarkable arrangement of the over-arching curves. These arches cluster over the group below. The lines of the rafters carry the eye to the little figure of the Almighty, in the sky. The arches are relieved of much of their leaping effect by the boards (like tie-rods) running across them. Above is a half-figure of Judith in a circle, and on either side, a dark circle. The eye at once connects these three and centres on the Judith. Her sword deflects the eye downward, however, and the strong lines of the rafters cannot be ignored. The eye thus gets to the little figure in the sky, which, in relation to the Judith, is moving towards the right, and is in line with the Judith and the angel's head. We cannot overlook that the knobs toward the top of the rods supporting the canopy also point to the Almighty. All the lines on the left (not forgetting the lattice) are lines pulling the interest round to the right.

In Plate IX. Joachim is represented kneeling before an angel, who delivers to him a promise of offspring. The shepherds hard by are appropriate to the subject.

The smallness of the angel makes him (or her) appear further in the picture than Joachim, and although the difference in size makes the composition more pleasant, the plan of the situation leaves one a little uneasy. The attitudes of the shepherds, which are very beautiful, assist the arrangement of lines. The uplifted arms of one connect Joachim and the angel, while the left leg of the same

figure carries the curves of the one into the curves of the other. The club lying at this figure's feet and the dog at the left prevent the eye coming down too much into the corner.

The head and hands of Joachim are in the middle of the picture, down to them come two lines from the top.



Analysis of Plate IX.

The plunge of these lines is stopped by the drooping semicircle formed by the wing of the angel and the bough on the right. The shepherds are symmetrically placed on either side of Joachim; the staff of the one and outstretched leg of the other corresponding. In the base of the picture two symmetrical lines form a low pyramid.

The composition in its lower part concentrates attention on Joachim. Above, the angel is hemmed in by the fluttering drapery, the uplifted arms of the shepherd, Joachim's sleeve and hand, and the tree.

We must not fail to observe that both the heads are upon, or very near to, the edge of the dark mass, and consequently on a line readily traced.

The 'Adoration,' reproduced in Plate XIII., is not one of the series illustrating the life of the Virgin, and is a year later in date.

The head of the little Christ, which is the chief point, is at the base of a V-shaped line of heads. On the right is Joseph, an exceedingly fine figure, on the left Balthasar,

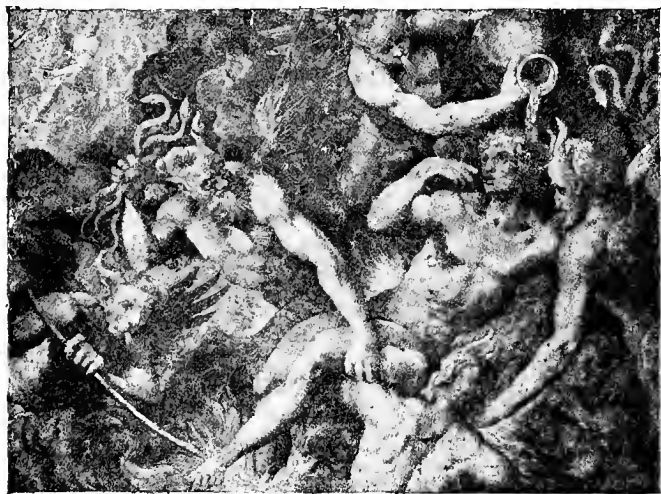
who is represented as being young, and an Ethiopian. Between Balthasar and Christ is the middle-aged Melchior. Between Balthasar and Joseph stands the oldest, Jasper, or Caspar. One cannot resist the feeling that he is too important in this composition; the arch over his head emphasizing him very much. The lines all, however, throw the eye down on to Melchior, who is light in the unimportant parts, so that the eye leaps to the Christ, which is light. Balthasar is shown looking out to the personages outside, in order that the composition may distribute itself.

Another treatment of the Adoration is from the 'Life of the Virgin,' and reproduced in Plate XI. The composition is of a kind frequently seen. A bold vertical mass descends, and is linked to the border with the thatched roof on one side, arches on the other. Interest centres on Caspar who is kneeling, and on the Child, the Virgin and Joseph following. The heads are on a semicircular line. Balthasar on the left balances with Joseph on the right, with Caspar as a centre. Hence probably the beautiful little group of shepherds close to the Virgin's head, to augment the interest. The beast also looks like an addition, to weight the right side—they probably were shifted about as occasion required. The little upper vaulted chamber also seems to be for the same purpose.

Plate XXII. shows another treatment of this subject, by Bernard. The method of composition, though different from Dürer's, differs rather in being less enforced. It relies more on the power of the two or three great principles, whereas Dürer re-enforces line with line, which is not done here. The Christ's head in this case is one of five which roughly form a circle, or oval. It

is between that of Caspar, who kneels, and the Virgin's, and also between those of Joseph and Melchior. The pots held by Balthasar and Melchior occur on the curved line through the heads as they do in Dürer's.

The design by Jacopo Palma (the younger), here reproduced, includes several of the artist's conventional methods of composition. So obvious is it that the rules



The Rich Man in Hell. Engraving after Jacopo Palma.

have been observed, that the design may well serve as an illustration, though it should certainly not be taken as a model.

Dives, for all his pain, is tolerably comfortable. He is gracefully twisted. The figure "reverses" with "pleasing" and not inappropriate variety. One might, under such circumstances, lean to one side and turn the head to the other. Father Abraham, up in the left corner, is not in line with the glance of the unhappy Dives. Dives very

languidly, though very gracefully, puts his finger to his lip, and asks that Lazarus may be sent to touch his tongue with water. But what makes this design interesting, or rather useful, for illustrative purposes, are the three arms by which the head is framed. Two of these are convex against the head; the third is concave to it. The third, therefore, is in the nature of a circumference to the head as a centre. It is upon the convex lines that emphasis is at the moment placed. Such lines are very frequently seen, though seldom as definite as here. They are traced lightly on either side of the figure of Christ in Blake's 'Crucifixion,' which is reproduced in Plate XXVII.

Reverting to the Dives design we notice how very obvious are the lines of it. The staff on the left, and the arm on the right, form a very palpable drooping semicircle beneath the group.

The reader will observe many more instances of definite ornamental composition in this picture. It is by Jacopo Palma—Palma the younger, "the last of the good and first of the bad" Italian artists.

18. The Conception of the Subject.

WHEN one has a particular task to perform, one must first conceive the subject. To conceive a subject is to grasp its characteristics, and to find out, by considering probabilities, what peculiarities would attend those characteristics.

It is, for instance, evident that St. Peter, St. John, and St. John Baptist are very distinct personages. Our task is to find out the character of each—his spiritual character, which will account for his actions—his physical character,

which will account for his attitudes. To merely exchange their heads is not sufficient—to give St. Peter his key, St. John his book and his winged eagle, and St. John Baptist his hair-coat and his cross-staff, is hardly more satisfactory. To make St. Peter old, St. John young, and the Baptist emaciated, is still not sufficient, though all these peculiarities are getting us nearer the truth. St. Peter is determined, confident, a little impatient, but thorough; St. John is dreamy, more a type of early vigour, and of hope, than of middle-aged assurance; while the Baptist is anxious, zealous, austere, active, fervent.

One can hardly call it conceiving a subject when one merely converts it into figures. That is the most rudimentary treatment. In such a case one makes men men, and women women, but little else. One makes the various characters doing their particular acts by putting them in the positions appropriate to what they are doing. Such a treatment is perfectly right, but it hardly amounts to forming a conception. It is more like engineering the scene.

There are two main ways of developing the conception from the bald planning just alluded to—these are the human, and the typical.

By a "human" conception I mean that the figures are made into different separate individual persons, actual models who are paid for their services, or any one who can be induced to sit, or whose characteristics we can purloin. In this way we get a great deal of interest into the work, and, although there is a great danger of inappropriateness, there is some certainty of interest.

It is easy to fall into a neglect of individuality. It is easy to make all one's men and all one's women alike. Indeed, when an artist succeeds in inventing a type, he

is rather to be pitied, for the same person is repeated, henceforward, in all his works.

And many a time the artist may introduce greater variety, merely by troubling to do so. Just at the moment, however, we are considering the stress on human individuality as a definite method of developing the conception. To employ the method, one has first to appreciate the variations in humanity. One begins by a desire to accept peculiarities, even oddities, and one must not merely appro-



Wood-cut by Thomas Bewick.

priate them, but must first link the peculiarities with character, and find out what life history each face and figure means to oneself. It does not matter whether our surmises are true or not. We may see in a Lord Chief Justice a felon,—we must see in him something, and by preference something different to his supposed character. Otherwise we are not conceiving character, and where character is not *conceived*, the delineation of physiognomy will give but a washy version of human nature. We must, in brief, read into our characters as much as we can.

I would call this the method of Rembrandt. Bewick belongs to the same school.

The "typical" method is that in which the personages are developed by types of different classes. In Malory's *Morte Darthur* there is mention of the Almighty appearing "as an old man." How different is the conception if we say, "as an old king." The idea of "king" is always noble, and cannot fail to dignify the treatment. Then with the subordinate personages—lawyer, merchant, husband-man, tinker, butcher,—these are words which suggest characteristics.

One commences in this method by modifying one's ideal or "stock" figure, loading him with attributes and rendering him appropriate in person, gesture, and clothing.

This method differs from the other in the insistence being primarily on the characteristics of a man's station in life rather than on his own individuality. He is a butcher first and a rascal afterwards, whereas otherwise he would be a rascal first and a butcher by chance. The typical imaginary butcher is stout, has a red face, shaven chin, short hair, small eyes, and a permanent smile. His blue apron and his steel are his emblems. Humanly treated, he may be (according to our first method) a good man, a bad man, pious or a rascal, and a butcher merely by accident.

The simplest, one would almost say the lowest, form of conception is that in which the individual represented is merely a man or woman of appropriate age, surrounded with his or her emblems or suitable adjuncts. Such an instance is the 'Saint Barbara' here given. At first thought such a form of conception seems too unimportant, as if the task of developing a conception had been neglected. But it is a method by no means to be despised. A human



Sir Peter and Lady Teazle.

being well portrayed is always interesting, and surely many of the early Italian works (some of Botticelli's, for



St. Barbara.

instance) are of this order. There is in such cases no particular effort to get beyond everyday life taken at its best. One admires indeed without stint the power to treat

ordinary people with so much reverence as to raise them, without altering them, to the rank of the religious.

A totally different manner of conception is that of which Sir Edward Burne-Jones was so great an exponent. Based as his work was, to so large an extent, on early Italian art, it yet did not reflect it entirely. One does not feel so sure of meeting a living person quite like a Burne-Jones angel, as one does one like a Botticelli angel. It seems as if he made them purposely remote. And this is indeed what he did. His method of conception was to remove the personage from close touch with the spectator. Hence the apparent unreality. There is in fact in his work something of the quality we see in the annexed outline of a 'Virgin and Child,' from stained glass.

There must sometimes be an advantage in removing the subject from the present, and setting it back in the past or forward in the ideal. Why did Shakespeare give the settings he did to the dramas of *Hamlet* or *The Tempest*? There are some people who would have every story and every picture placed in their own day, or be historically true. Every undated hero must, for them, be in perfect garb,



and every historical character in his proper habit. The most ridiculous demand of this kind is that which requires the scenes in the life of Christ decked with white domes, blue skies, camels, turbans and carpets. These things are mere guide-book impertinences, deflecting the mind from the real story (which is eternal), and fixing the attention on trivialities.

Let us note, however, that these trivialities are after all symbols and emblems, and that they are perfectly justifiable if they are not mistaken for the essentials.

The insistence in Burne-Jones's figures upon bone and nervous flesh gives much the same effect as emaciation, and the absence also of rosiness of cheek and lip further suggest a "foot-in-the-grave" condition to any who do not sympathize with the particular cast of thought which dominates the design. The happiness of the figures is somewhat strained, "the pain that is almost a pleasure" and "the pleasure that's almost pain" seem to be their part and lot. Not untruly, it is impossible for a man to be happy while he remembers another is unhappy; and it is this kind of pessimism that cannot but strike the spectator of the works of Burne-Jones. Except for this strain of pessimism the tender and nervous drawing of Burne-Jones makes his work similar to that of the early Italians. Theirs, however, was based upon actual natural people who are human enough to be genuinely glad. His, on the other hand, are really based on the ideal.

The ideal figure is that of which the forms are entirely proportioned to perfect action. Perfect action means perfect proportion. I have already dealt with this matter in Paragraph II., and here merely refer to the subject because the artist can say to himself as he approaches his task, that he will work from the ideal, or from the real. To grasp the



OUR LORD, THE VIRGIN, ST. JOHN, ST. PAUL, AND ST. CATHERINE.
From a study by Raphael-reproduced in Eugène Müntz's *Life of Raphael*.

[To face page 160.]

real, one continually introduces trivial details which threaten to make the figure nastily and prosaically true ; and I am convinced that it is as well to do this, as it is well to rise beyond it.

In forming the conception, therefore, one must keep closely in touch with actual form.

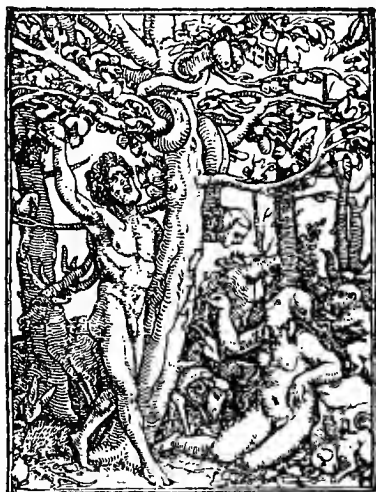
We are told that Raphael developed his figures from the real into the ideal. He seems to have receded them further and further from the spectator, till they form an exalted company belonging to no period of time.

For dignity and nobility of conception the drawing by Raphael, reproduced in Plate VII., is not surpassed by any work of any time. At the moment Raphael is not the most popular of the old masters. But if any artist finds himself entrusted with the task of drawing saints and sacred personages, it is probable that, after his labour is ended, he will see in Raphael's works an easy and simple achievement of the qualities he has been at such pains to express. If one is allowed gaunt emblematic gestures, and haggard eyes, one can represent the spiritual, by delineating strange unaccountable sadness ; but if one has to employ the generous forms of full and confident vigour, then the creations of Raphael will stand before us pre-eminent. Appropriately might we write under this drawing of Raphael's the motto of Nahum : "Sol ortus est et avolverunt,"—The sun is risen and they have fled away—for before the effulgence of that divine countenance the persistence of evil and sorrow seems impossible.

It is easy to make the mistake of demanding a development too realistic and personal. Sometimes definite individuality is as much out of place and tiresome as, at other times, it is indispensable. There is a kind of figure in which intelligence seems just to be animating the

symmetrical beauty of the form, as if the incoming life brought with it an equal measure of the perception of the relation of things. Such figures, awaking, as it were, sometimes smile, sometimes weep, as if their first outlook upon life brought to them some definite sensation.

Such figures are those of the Parthenon pediment, Michael Angelo's Day, Night, Dawn, and Evening, and



The Fall. By Hans Holbein. Wood-cut by Lützelburger.

the "fireplace" figures of Alfred Stevens. The late Mr. G. F. Watts also had particular power in representing this kind of animation and character.

There is a true and a false realization. There is a realization which seeks to impress the vital essence of the subject, and there is a realization which bases its success upon its power to present a deceptive illusion. We see the two kinds in the illustrations to the 'Dance of Death,' here given. The wood-cuts were cut probably by Hans

Lützelburger, but Holbein may have drawn them on the blocks. The copper-plates are engraved by Chrétien de Mechel, who published them in 1779.

In all respects the copper-plates are inferior to the wood-



The Fall. Version of Holbein's design by Mechel.

cuts. Instead of bold, powerful lines, there are uncertain ones broken by trivial details. Paltry shading takes the place of real modelling. Character is completely absent.

Apparently the deficiency has been in the engraver's power of appreciation. He is not interested in the real

nature and peculiarities of the various beasts, of the foliage and herbage, or even of the figure, but seems to regard all these things as mere subjects for his pencil.

The only quality these copper-plates have which the wood-cuts have not is a certain imitative realism which does not improve the presentation of the subjects at all. We are no nearer the core of the story of the 'Fall,'



The Curse. By Hans Holbein. Wood-cut by Lützelburger.

because atmospheric effect is attempted, or because the leaves of the trees are some in light and some in shade. We are less convinced of the truth of the story, and readily see that the artist was himself. He has converted a story into a mere excuse for certain academic exercises. The violation of the theme culminates in the Eve. She no longer addresses Adam, but holds the apple at arm's-length as if it were a grenade. She does not sit solidly down, as in the wood-cut, but gracefully "reclines." In every

way she is less true, less alive, and, spite of her elegance, less graceful. The hands in the two illustrations are worth comparing. Those in the wood-cut are full of natural movement, and truth of form. One is not surprised to



The Curse. Version of Holbein's design by Mechel.

find Mechel omitting the left hand of Adam. It is certainly not easily recognized in the wood-cut, and Mechel apparently was too absorbed in shading up Adam's skin to think of his hands.

The 'Curse' suffers even more than the 'Fall.' The

hopeful, healthy vigour of Adam is quite gone, and his face has become merely boorish—its expression all lost. His hair no longer blows back from his brow, indicating his toil, but lies in senseless ringlets about his temples. The additional academic treatment of his limbs robs them not only of their vigour, but of their fleshiness as well. Eve is pushed into the background. Her hair is done up on the top of her head. Her action is awkward and inexpressive. The trees likewise have lost considerably—more bark, less tree. The lines of the design, however, suffer most, and it is their loss that the artist will regret most. From being fine and masterly, the design becomes paltry and commonplace, while the story is quite lost. Holbein drew a desolate landscape, suitable to the expulsion from Eden. Mechel already revives the land, and converts a land of dry clay into a pleasant place. Observe his little trail of dark herbage along the foreground—so common in his day.

The conception will be greatly influenced by the degree of architectural stress permitted or adopted. Sometimes one has a choice between a formal and a free treatment. Some people value decorative effects always and everywhere, and seem incapable of appreciating work of a more familiar character. On the other hand some are impatient of anything that is not "real." Fashion has of course a good deal to do with these "preferences," which are not very deeply rooted in most cases. The subjects sometimes suggest one or the other treatment, but who shall determine these matters? It is wisest to leave them unsolved, for it is a mistake to think one has always to irrevocably determine principles and standards. Ruskin was sometimes inconsistent and used to contradict himself. He was wise.

It is, however, quite another matter when we actually approach our work. We must be fairly sure of our ground, and must avoid shilly-shallying between the familiarly realistic and the formally decorative.

One is glad that John Leech, when he drew this Court Scene, did not stray into the ornamental, or decorative. His work is always well "composed," and many of our little rules apply in his designs, yet one is glad that he attended to his business and did not fall to arranging patterns on the ladies' dresses, or ornamenting the court-house.

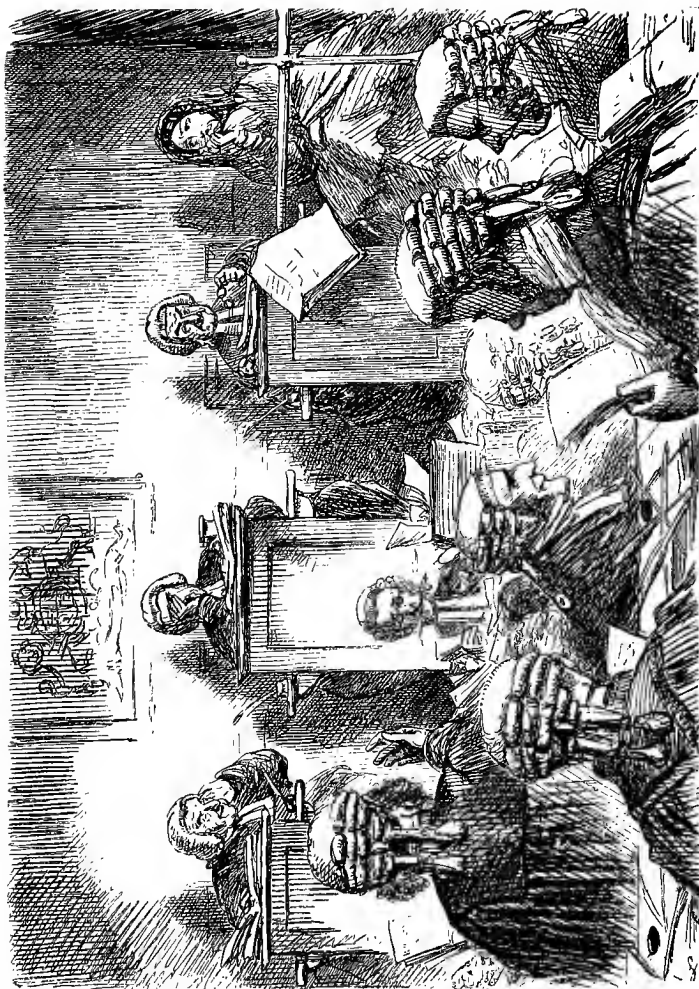
In the illustration to 'Verner's Pride,' by Charles Keene, we have a decidedly unacademic treatment. We feel that the scene could look very like that. Roy the bailiff has just been observed, and his incoming at the lower corner is certainly in keeping with the story.

As usual Keene's lighting is broad and effective. There is a flood of light across the hedge, the two men behind it and the house. The tone of these two men is much the same, and they fall in with the broad light of the house.

The lines balance more than one might expect—the stick, the slant of the roof—and the chief points are emphasized and connected by those very means we have elsewhere noticed as contributing to that end.

On the other hand 'The Crucifixion,' by Bernard, reproduced in the Appendix (Plate XXIII.), and enlarged, is conceived in a very dignified and in no sense familiar manner.

There is a great deal of decorative quality in this little wood-cut. The composition arranges itself in horizontal bands—the sky, the white mountain distance, then a row of heads, below them horses, and at the foot two groups.



The Court. By John Leech. From *Once a Week*. By special permission of Messrs. Bradbury, Agnew and Co.



Illustration to 'Verner's Pride.' By Charles Keene. From *Once a Week*.
By special permission of Messrs. Bradbury, Agnew and Co.

There is symmetry above and below. There is a good line from the foot of the Virgin through her head, through the head of St. John and along the leg of the penitent thief, and so to the head of Christ. On the other side there are sufficient forms to establish a similar line.

19. Gesture in Relation to Action.

GESTURE is the attitude accompanying an action. It is consequently the index to the action. Often the gesture is the attitude into which a person involuntarily falls under certain mental circumstances. There is in that case hardly any action, certainly none that could be called activity. These are the attitudes of emotion, and are as natural, and as constant, to the body as expression is to the face.

Some attitudes of emotion are present at the same time as attitudes of action—as when anger is united with walking. But of course when the action is at all violent it so permeates the body as to render any expression of emotion impossible, except in the face.

The nobler the figure—the more profound its delineation and characterization—the less it needs to be in action. Similarly excess of gesture is excused in a finely conceived figure. Particularly should the head be noble and well-wrought, and of hardly less importance are the hands.

For instance, a figure may be posed in an attitude of, say, striking, even when there is nothing to strike, provided the whole figure is finely conceived. Otherwise the effect is melodramatic.

A melodramatic gesture is one in excess of the action.

It suggests that the person is making a show of his action—of what he is doing. Doubt is therefore cast on the sincerity of his performance.

The term *theatrical* has the same import. It means that one who is not really acting is pretending to be doing so, by exhibiting the outward sign of such an action. Wherein lies the deficiency?

Sometimes it is in the attitude being one really of



The Constable introduces Constance to Hermegild.
A painted enamel.

stability, while simulating movement—a stride too long—the feet apart, as if for firmness, while the arms are moving and would dislocate the balance.

There are of course also the graceful attitudes—theatrical in another sense, or spectacular. These are equally destructive of intelligible action. They are reminiscences of masterpieces; for I do not doubt that all the conventional poses, both of the body and of the hands, owe their origin to masterpieces, which, being emulated by later artists, have bequeathed to them attitudes well enough when appropriately used, but otherwise tiresome.

Frequently, however, these conventional poses can be

set right merely by attending to their action. It may be that all that is wanted is something for the figure to do, or even to look at.

Of course there are attitudes which nothing can save—such as the striding-seated pose so often used after Titian's time, and of which an example by Reynolds is given on page 71.

We must not, however, forget that in many cases—especially of decoration—the reasonableness of the action is to some extent subordinate to the architectural effect. Certainly one has seen decoration upon spandrels—which are spaces of peculiarly unaccommodating form—which would not have been improved by a more “reasonable” treatment. The fact of the matter is, that in such cases the architecture excuses the attitude, and renders it unnoticeable.

But to excuse what appears at any time wrong is so false a position that one should interdict work which one knows to be defective. It is certainly a great misfortune for an artist to grow up with loose ideas upon so important a matter as attitude. He may find it extremely difficult to rid himself of a habit of ornamentally posing his figures if he has once acquired it.

Security does not, however, lie in prohibition. It lies in varied experience and varied effort. Sometimes one should make designs as ornamentally as possible, interweaving the figure with conventional ornament in order to compel oneself to deal with the lines as one would when making patterns. At other times one should draw subjects with the greatest freedom, following any impulse of representation, and not hesitating to draw any fragments of the subject that occur to the mind, so that if one happens to be drawing the face, and some detail of dress, of accessory,

or of the background comes into one's mind, this detail is to be recorded at once—the face remaining unfinished.

Then one should draw one of these vivid imitative figures in one's spandrel, and one's previous experience in ornamentation will begin to suggest modifications. So, and so only, are fine decorative works done, with a give-and-take, now from the architecture, now from the realism, according as the artist's impulse is worth recording.

The direction of the eyes is important. Just as we turn the head to the side contrary to that to which the figure is facing (in order to gain symmetry or balance in the pose), so we turn the eyes for a similar reason. It is by reversing the movement that we obtain this symmetry, for the body itself does not change much. A reversal of the movement could consequently be effected by turning the eyes, but the proceeding is dangerous. It is dangerous because a movement of definite character is reversed at the neck—it is only a sly and underhand, or else a light and coquettish, impulse, that uses the eyes only; or perhaps it should be put thus—that a person who looks in a reverse direction with any boldness of character turns the neck, the eyes continuing the turning by themselves rolling a little further. A reverse glance should be accompanied by a reverse turn of the neck, and if it is not there are only two explanations. First, the person does not wish to be seen looking; and second, the artist is trying to balance his figure when the only means left (the turning of the eyes) suggest a character he does not wish expressed.

The result of a misuse of the turn of the eye is to make a drawing silly, made-up, ill-intentioned, as though the artist had nothing really to paint and was merely "painting pictures."

In portraiture a great deal depends upon the direction of the eyes. A straightforward look always gives dignity, and suggests that the person represented has some strength of character. A slight turn of the eyes, in harmony with slight movement in the figure—or rather movement in the eyes in harmony with movement in the figure (omitting the qualification)—adds vitality and interest, and assists the interpretation of character, but does not strengthen it.

Some examples of expressive poses are given in the illustrations in the Appendix.

In 'In Silentium' (Plate XVI.) the "silent one" rests his arm upon his book-rest. His feet are to one side, so that there is a suggestion of his having been moving about his study. The index finger of the left hand is upon the lip—a gesture indicative of cogitation and absorption in study. The whole arrangement of the composition is pleasing. The attitude of the figure is symmetrical, that is, it is directed to one side below, and the head is turned, above, to the other. There is a good deal of horizontality in the design. The books on the shelf and the chest below form a good pattern.

In 'In Vitam Humanam,' on the same Plate, the attitudes denote the different temperaments of the laughing and weeping philosophers. The one is gloating over life, and the other is deeply distressed and perplexed. The composition is symmetrical, but differs from pure decorative arrangement in that the one side, the right, is loaded while the left is not. In a decorative scheme, with the supports on either side, a similarity of weight would be essential.

There seems to me to be a forced gesture in the fine design by Frederick Sandys which is reproduced on page 135. The left hand would, I think, be better—more



LOT LEAVING SODOM.
Study by Raphael for one of the panels of the Loggia of the Vatican. From Eugène Müntz's *Life of Raphael*.

natural—lower down, near, or upon, the key-board. It looks very much as if it were placed in its present position in order to fill the space, and because the right arm is down on the seat. Nevertheless the whole design is so finely conceived that even if exception can justly be taken to this particular detail of posing, the work remains decidedly of the highest rank.

No finer posing, however, could there be than is seen in Raphael's study of 'Lot departing from Sodom,' reproduced in Plate VIII. This design is most noble and dignified in conception, appropriate in its gestures, and wonderfully simple in its treatment. It seems too cruel to reproduce (in Plate XXI.) Bernard's design of the same subject, for comparison.

20. Telling the Story.

THE word "scene" originally meant an action between certain characters. In the same room, before the same scenery, there would consequently be several "scenes," and the reader has no doubt noticed that such is the case in the printed text of Shakespeare's plays. We still say, "there was quite a scene," by which we mean that there was a definite "to do," something done which had a beginning and an ending, though but one of a chain of incidents which together make up a play or drama.

The artist's subjects are always "scenes" in the old sense. The position of the actors in a scene constitute "a situation," and the situation is really the plan which the actors make by their relative positions. Whether the persons face one another, or turn about this way or that, stand upon two feet, or throw the weight on one, these are

matters determined by the action, and constitute the situation. Properly a "situation" is a more demonstrative association of characters. When the screen falls and Lady Teazle is discovered, the arrangement results in a fine "situation." The different characters at once reveal themselves in their various attitudes. The "situation" gives, of course, great scope to the actors, who are thus called upon to display, and have the chance of displaying, their ability to render the impulses and actions which such a sudden turn of affairs brings out.

The artist deals with precisely similar conditions. He has to do his work entirely by (1) the relation of figure to figure, (2) the gestures of the figures, and (3) the facial expression of each.

Gesture being so much more visible than facial expression has a greater responsibility and, consequently, importance. But in its turn it is rendered ridiculous or effective by the way in which the figures are placed against one another. The artist has first to master his gestures, and then to correlate them into a "scene." Often the facial expression will help one to the gesture, because one rather more readily responds to a facial expression while one is sitting at work. Usually one has to get up and "act" the part before one gets hold of the right gesture.

In such a subject as 'A Visit to the Old People' the gestures play an important part. If the visitor is somewhat of a stranger, the old people's landlord's son, the old woman need not rise from her chair. The old man can be coming forward with a hand extended, the visitor need not have his head raised. If the visitor is a son his head may be raised, for one sees some possibility of treating the matter that way. The old man need not be ex-

tending his hand, for one does not "receive" one's dear relatives in state. He can be removing his spectacles and have his newspaper tucked under his elbow. The old woman must make an effort to rise. She certainly must not appear to have risen, and to be awaiting her son's approach—unless she is a very high dame. In higher society the artificialities of life will mask natural impulses (if the natural impulses remain). The welcome will then be more of the kind accorded to distinguished ambassadors from friendly powers. The father will extend a hand-shaken welcome, the mother will probably incline a little forward, she is too much of a lady to rise, but her face will beam with welcome for her son, and her own satisfaction at his having such a mother. The handshaking can be done in more than one way, with one hand or two. The "coolest" is that with the left hand quite in reserve, perhaps behind the back; a warm welcome is sure to be accompanied by a bringing forward of the left hand as if to extend the embrace. The next phase is that where one touches the friend's right shoulder with one's left hand while one grasps his hand with one's right. Lovers never embrace single-handed—they look very cool in pictures if they do.

It will readily be seen that in this matter of arranging the gestures and the relation of person to person, the artist requires the ability of the actor. If indeed he cannot approach the matter as does the actor, he will not gain much success. Nothing can, I fear, be said that will be of much help. His subjects will require thinking out separately, and surely no rules or hints can really cover the investigation necessary.

When one has found out what gestures are necessary and what the relation of figure to figure should be, one has the elements on which the drama is based. One has then

to get a painter's record of them. Often one begins by making sketches in which easy views of the characters occur. A side view, it may be, will help us to fix the degree of bending and twisting requisite. In a view in which these movements are seen in a more foreshortened condition, a slight variation in line will make a great difference to the pose, and the thing is consequently not so easy to fix.

We therefore determine the gestures and relative attitudes in the readiest way possible, simply because we are attending, at the moment, to the realization of the situation, and not to its representation.

Having settled the action we next consider its position before the spectator, who can be placed at any angle to the plan of the action, but his position affects the choice of attitudes. The attitudes, therefore, are dependent not only on the characters of the persons, and the action they are engaged in, but also on the position of the spectator in relation to them.

The spectator may be so placed that he is at the back of one of the characters and sees the other in, practically, full view. This is an arrangement frequently adopted when one of the characters is to be more dwelt upon than the other. Moreover, it usually looks unconventional, though in the seventeenth century no pose was more hackneyed than the back view. It occurs over and over again, till one is thoroughly tired of it, and one cannot resist the impression that it saved a good deal of labour. Usually in those compositions it is in the foreground and in shade, rooting itself to a dark fringe of herbage skirting the base of the design.

The same back-view foreground figures lingered on a long time. We see them in Rowlandson. The tameness of these

hackneyed figures is due to their difficulty. Nearly always whatever avoids work, avoids the profit of work, and consequently these foreground figures done without sufficient thought pall upon one from mere insipidity. In Rembrandt they are amongst his most interesting figures. The reader will remember them too in Velasquez's 'Surrender of Breda.'

As a rule, though, the backs of figures have not been turned to the spectator; as if the old theatrical rule—"Don't turn your back on the audience"—held good in composition. The figures consequently are generally fairly well in view, and this law has led to some measure of falsity of attitude in relation to action.

Not infrequently the figures are not properly looking at one another. This is the case in some of Dürer's woodcuts. And we see it too in Holbein's, though decidedly less frequently in his.

One of the commonest instances of this defect in the planning is seen in those illustrations in which a figure on earth is addressing a figure in the sky. Such a composition is that of the vision of Joachim, Plate IX. Considering the attitude of the angel, Joachim should be turned more away from us. In Holbein's 'Abraham sacrificing Isaac,' Abraham has to look over his shoulder to see the angel, and even then is not properly *vis-à-vis*. The instances are indeed very numerous, and instead of regarding them as violations of a law governing the relation of figure to figure, we must regard them as due to a regard for clearness.

In considering this matter we must not lose sight of the different demands made by decorative, and by imitative, art, or shall we say of conventionally and illusively treated art? It has been suggested above that the back view

seems to demand less, whereas it requires more labour and care, on the part of the artist. It is probably the difficulty, and relative impossibility of rendering the subject in a conventional technique that has compelled some artists to make a compromise between the geometrical planning of the action, and the facilities of their craft.

If we decide that our two figures are to be placed both at the same distance from the spectator, so that the line joining their feet is horizontal, they will be seen in side view, and their heads will be in profile.

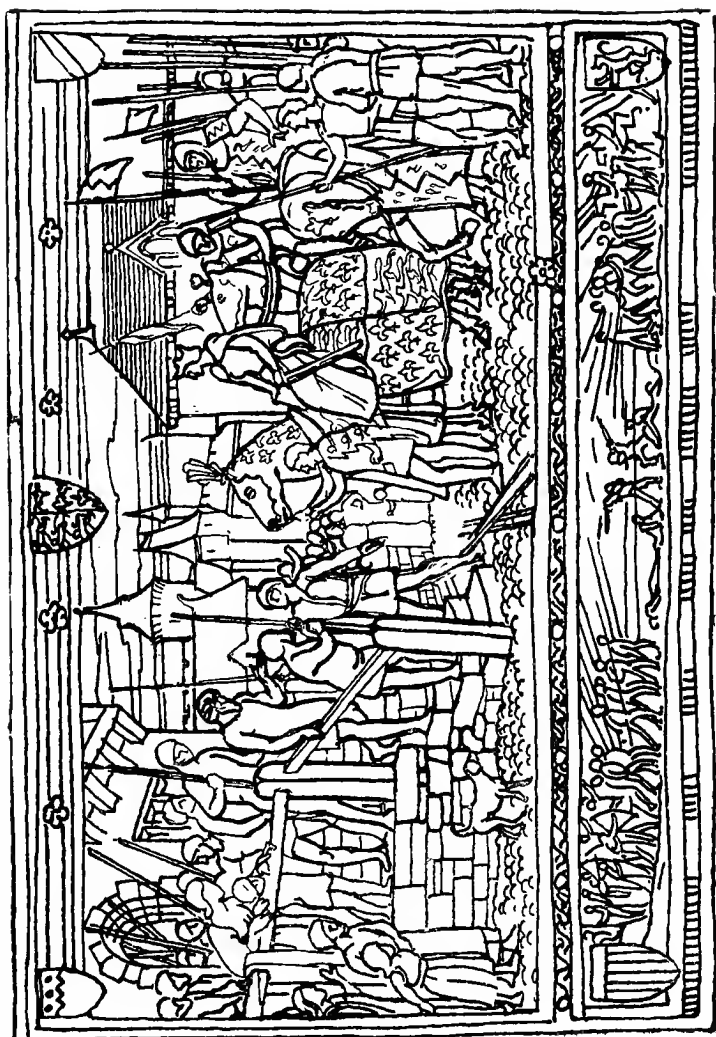
This is of course assuming that the conversation is equal. The more persistent of the two is always more definitely facing his fellow, and, consequently, if we have to illustrate different degrees of persistency, in the action, we must relate our figures differently to the centre of the action.

A little consideration will show that the persons concerned will be related to a focus, or centre of action, according to the drama of the situation.

From this focus the figures are placed, at varying distances, according to their parts in the action; and these distances must be very carefully considered.

It is of little use a painter spending weeks of labour to represent a scene, if he, at the outset, plans it so that the action will not be properly presented. Many a good picture fails merely on that account. Painting is not the same as literature, it cannot express anything and everything. There is the paintable and there is the unpaintable, and artists do not always sufficiently consider the limitations of their art.

The artist works alone by what is visible. It is no use his trying to represent what cannot be seen. His only chance in that direction is that some gesture may indicate what is in itself invisible.



The Surrender.

Thus in the wood-cut by Petit Bernard, reproduced in Plate XVI., the laughing and the weeping philosophers are indicated by their gestures. On so small a scale facial expression can do little, and the gestures are definite auxiliaries.

"The box full of bank-notes was lying, locked, upon the table." It is a practically impossible subject. One might manage to suggest that the box is a cash-box, but how to suggest anything is in it is a perpetual puzzle.

"She sat with her face buried in her hands. The noise of the soldiers tramping past, the rumble of the artillery, the shouts of the people . . ." Only by having a convenient window or two can one deal with the latter part of this subject.

"Although he appeared the picture of health he was suffering from a mortal disease."

This is quite impossible artistically, unless one introduces a crowd of gesticulating doctors.

Again, accessories must befit their principals. To put a pint-pot beside an obvious teetotaller is not the way to make him a drunkard. He will simply not touch the stuff at all. So crutches do not make a person lame, nor does a heavy bundle make a person weary, unless he shows weariness.

"The heavy burden" is all very well, but if the person is not under some difficulty in consequence of its weight, the heaviness will not be apparent.

Similarly, although it is no use having an execution without an axe, an axe doesn't make an execution.

Sometimes it is necessary to keep the story reserved, as in the sketch for tapestry—'The Surrender,' p. 181. Here the story, while permeating the composition, and giving meaning to all the parts, is not forced to a climax. The most



The Return of the Victors.

important personages are hardly of more consequence than those of less account, and the eye is therefore not dragged repeatedly back to a focus, but is able to linger almost anywhere in the composition. One gains this quality by arranging the lines so that the emphasis is distributed evenly over the surface, and does not fall upon certain particular figures only. In large decorative works this distribution of emphasis is very welcome.

The movement of the subject is as important as anything else in the telling of the story. Figures looking toward a particular part of the plan, or directing their actions towards it, produce a movement in that direction. Generally there are two chief streams of movement in a dramatic situation, and the story depends upon their proper representation. The relative attitudes of the figures become, therefore, extremely important. In 'The Return of the Victors,' page 183, the three spectators by looking toward the left indicate a stream of movement which is meeting that of the procession below. Were one of these spectators to look toward the right instead of toward the left, the movement of the procession would be reduced by the counter-movement being destroyed.

Second-rate painters give all the trappings, but they do not make the characters suitable. They put on the black mask and all these indications of what is happening, but they have no power to express the human impulse of the scene.

The composition 'His Version' is an instance of an expanded plan used symmetrically. The braggadocio is at one end of the plan and his three auditors at the other, The line between them is almost parallel to the spectator, there is just enough slant in it to throw the women a little further back into the picture, and so to reduce their size



His Version.

and importance. The young lady in the middle is the one to whom the relation of the encounter is addressed, and the hero has to turn his head toward her. He does not observe the ridicule of the coarser women, the younger of whom does not restrain her very evident amusement. The eldest woman is seated with her hands on her knees, as working women do sometimes sit—without any concession to elegance.

Both the single figure and the group are symmetrical—at all events, balanced; and they occur symmetrically on either side of the little group in the doorway. This little group consists of men who, knowing the whole affair, are interested to hear the braggart's account. One of them restrains the other's entrance.

The composition was executed rapidly, and by drawing interesting passages, not by constructing the figures and then converting, or developing them. Every line drawn is left. The effect of the light and shade is expressed at the same time. The background round the hero is not drawn right up to his head. This is a hint from John Leech and Charles Keene. The latter particularly kept things clear of one another, and there can be no doubt that in imitative drawing such a convention is of great assistance.

By "drawing interesting passages" is meant drawing well and with expression, and full effect (although in a slight manner), any piece that would "tell" in the completed work, and especially any piece that helps to fix the poses. The opposite way of working is to draw everything "conscientiously," as if all the parts were of equal value.

It should be noted that the furniture behind the women has to be balanced by the slanting lines which come down to the tip of the sword.

The "situation" in 'Maude Clare,' by Millais, is that a

wedding party is entering a hall for the feast. Among those going in is Maude Clare, proud and haughty; she makes a "scene" at the feast, but with that the illustration has nothing to do. The people are going in, some have gone in, more are following, and at the moment Maude is the person who passes the spectator. The onlookers observe her closely. Those who are looking at her are really doing so, the gestures are admirably managed in that respect.

The difference between the first and the second design for 'The Massacre of the Christians' is in the figure of the



'The Massacre of the Christians. First sketch.



The Massacre of the Christians. A painted enamel.

young Soldan. In the first he looks rather a coward. In the second he appears to defend his newly-married Constance.

In the little wood-cut—*Desidium Abjiciendam*—‘Sloth must be cast aside’ (Plate XVIII.), we get a thoroughly good expression of the subject. The composition runs in a very unusual fashion down into one corner. The tree on the right is very curious, and it is remarkable that any man should draw a tree which is so very conventional. Its vertical lines are interesting and show the designer’s sense of decorative arrangement, and it is no more absurd than some of the trees in compositions of to-day.

21. Conclusion.

The beginning and end of Figure Composition are Architecture and Drama. Both claim consideration, and, according as they can, so they assert themselves. Devotion to them will help the artist to solve every difficulty, for they are the issue to which all the technical manipulations of the elements tend. The artist who manages his work professionally rather than with impulse will not succeed in doing more than gain the recognition of having learnt his trade—of having learnt his trade, but of not being capable of doing any business which people care about. Hence the frequent denunciations of the academic methods, which are the learning of rules and the practising of exercises. A person may be a capable painter, but not an artist. He may be able to draw, to paint, and to compose, but his efforts are dull and impress none but those who admire workmanship for its own sake, and who consequently prefer it when it is useless. But there is another and



Maude Clare. By Millais. From *Once a Week*. By special permission of Messrs. Bradbury, Agnew and Co

better reason why the academic method is not to be thought too highly of—it does not lead to success. Unless there is something to achieve by labour and effort, the labour and effort will not be prompted to that tenacious pursuit of perfection which accompanies imagination.

This book would appear to be one more of the various works which have been issued to make painters, when they, like the poets, can only be born. I hope it is not so. The book is intended rather as an aid to those who are seeking to express their delight in the representation of dramatic story, restrained within conditions, and not at all to enable people deficient in ideas, or power of thought, to attempt what they are not fitted to achieve.

The book, in a way, is meant for those who can very well do without it, if they cared to think the whole thing out themselves. It is an aid, not a book of rules, or a guide for the feeble. One therefore says once more, that the only way to succeed in this subject is to be hot upon the representation of stories, and the musical arrangement of it. That enthusiasm will unbar every door, and dispel every difficulty, and the author's hope is rather to set the student free, than to put bonds upon him.

"It behoves you to be of brave mind, and least of all to distrust your own powers." So said Alciat (who wrote the *Emblems*, some illustrations to which are reproduced in this volume), and so, too, would say William Blake. When he called Reynolds and the Academicians "devils" he meant, apparently, that you could not make artists by training up human beings in the technique of the craft. He did not despise training, so long as it was prompted by a desire to express, and he said that labour was the chariot of genius. This is hardly the place to discuss whether he was mad or not. It seems clear that if he was mad at all it was only

in his works, and only in some of those. To me it appears that all his madness was due to a particular artistic method, which I would call the record of impulse. Just as the Impressionists record the impression of a scene on their eyes, as Borrow recorded the impression of a scene in his mind, so Blake recorded the impulses, one can hardly call them impressions, which his subject called up within him. In this impetuous fashion he gave rein to his pencil, and recorded whatever crossed his mind when thinking of a thing. To have such confused notions flitting through one's brain might indeed be regarded as evidence of being "peculiar" mentally, or "having a bee in one's bonnet," but on the other hand, it is more than doubtful whether these apparently conflicting elements are not always present in the mind. Blake chose not to eliminate any, he valued the impulse which prompted them, and trusted to their being valuable in the final result.

Now I refer to this method of Blake's because it is evident to any one who watches the progress of artists that they are sometimes timid of those impulses which come upon them to do what cannot be, at the moment, intellectually supported. They distrust their own powers, not of hand so much as of judgment. The motto we can deduce from a study of Blake is—Trust your impulses.

Opposite to Blake I should place Leonardo, he who sought to eliminate every extraneous idea, not to eliminate the ideas, or the ideal, which would be quite another matter. There is much to be said for this, as there is much to be said for all human ideals. To get the thought clear, to see it free from all that does not immediately concern it, to see its balance, its harmony, its divine perfectness, that is worth attempting, is worth sacrifice. But

again, only the vigour of the artist can sustain it. Leonardo began a series of works which his followers could not treat with the same power as himself. Here and there may arise a follower worthy of him, and his tradition will remain. Always it is a question of strength. The vigour of the artist is the vigour of his work.

The Renaissance covering the last four hundred years or more takes its name from the revival of classical learning by which it is distinguished. To the historian this revival is of the greatest interest, but of even greater is the development and decay of Monarchism. The central principle of Monarchism is unquestioning subordination of the individual to a central authority over which there is no control. This involves the complete abolition of conscious freedom, but in the hands of a Cromwell it imposes such regulations as allow the individual all the freedom he could claim or desire. Monarchism at its best enables a man incapable of self-government to live the life he himself would choose. It is not confined to politics, but may also hold sway in both religion and art.

Every one admits that Louis XIV. was *Le Grand Monarque*, and he ruled in art as well as in everything else. Monarchism thus set its hand upon art, and said to the artist, not what can you do, and what can you feel? but, can you do this, can you feel this?—for nothing else is admissible.

And this monarchistic control of art could not have been so complete in any period but the Renaissance. People do not intuitively understand a phase of art altogether foreign to their land and time, especially if it be only incompletely seen. Only those who were able to receive such an education as made them acquainted with the details of the outward form of a civilization accepted at the time

as the best, and therefore only, model, could either appreciate or produce works in the chosen manner. Unfortunately it was only the style and external aspect of the classic forms which engaged the student's attention, not the spirit which had in Greece or Rome produced those forms. It was therefore within the grasp of any one who could absorb classic detail to become a critic of art. The true essence of criticism, the comparison of result with the demands of one's own best native feeling, was lost, and the driest formalism substituted. One can only work in such an art by becoming unthinkingly and unfeelingly devoted to it. And this blind devotion ruins real art. Rabelais early in the Renaissance saw that you should "do as you like."

Men living under similar conditions will, when doing what pleases themselves, produce things similar, and this is how the various styles of the past were produced, and not by any King Louis saying, do this or that.

The sceptre of Louis passed to the established Academies ; and so the profession became exclusive, and its masters were careful to keep art among the clouds. Rules, principles, precepts, and maxims were to be found in great profusion, but intelligible only to the initiated, the connoisseurs, or *those who know*.

During the last fifty years the power of Monarchism in art has sensibly declined. Photography and steam-locomotion have placed at our doors so many varying examples that it is plain that the kind of art which has its establishment among us is by no means universal, and that thousands of people have been happy without it. And principles are jostled so rudely that we come at length to see that we can, and perforce must, "do as we like." Only that part of our work which comes from our own hearts will be pleasure-giving, or in any way expressive ; whatever we do because

it is proper to be done, or because some one says it should be, will be so much dead weight upon our little genius.

While we must not bind ourselves to any man's principles we gain by scanning them, because it is probable we are neglecting principles equally inherent in our own natures, but dormant, or overcrowded in some way or other.

The practice of art requires, I am sure, as much the training of our moral nature as the training of hand and eye. Principles of art are based on that moral substratum upon which all character is built. The artist must do things which please himself, and must throw to the winds the monarchistic principle of doing what is approved or by law established.

If our first precept must be to do as we like, and to please ourselves, our second must be to approach all things in such a spirit as to do full justice to their delicacy of construction, or beauty of form. Warned by the Selective Idealism with which the century opened, and the Romanticism which followed it, the realists pursue actuality with sometimes an unwillingness to see delicacy and beauty where they exist. They know only too well the error and danger of looking at nature through rose-tinted or green spectacles ; and they would rather be accused of nasty realism than prettiness. Idealism must be left for those who can idealize, or rather for those whose thought metamorphoses their work into ideal forms ; but the only sure ground for the student is Actualism with willingness to see delicacy of construction and beauty of form. The true idealist never knows that he idealizes. Those who portray that which is not before them run the risk of falling below realism ; but if the fruits of this effort of imagination balance the loss of realism the effort is justified.

Pictorial art displays facts of life and experience, orna-

mental art seeks first to make life beautiful. The two naturally cross or overlap, but without in any way neutralizing one another, when pictorial art enters into the pageant of life, or ornamental art exhibits natural forms, for these must necessarily be subjects of interest or experience.

Conventionality is simply suitability, so that the greater the demands of suitability the more conventional becomes the result. One always has to choose one's means of expression, even for pictorial work ; whether it shall be clay, ink, copper, or paint ; and this choice is itself an act of conventionality. To this has only to be added the adaptation to the limits of the paper or canvas, and all the demands of suitability are enumerated. In decorative art there are of course greater demands, and these must be supplied without trenching at all upon Realism.

The rule to follow is to adopt such means (whether outline, tints of colour, low-relief, incising, etc.) as are suitable for the purpose in hand, and with them to realize as closely as possible. This is what the Greeks did when decorating their vases.

The only opposite to Realism is untruth. The conventionality of which the realist complains is method out of place, as dirt is matter out of place. Designers are apt to fancy, and boast, that decorative art is higher than pictorial, as if either could be the higher, though a work of the one may excel a work of the other. They allow themselves to think they need make no effort to realize ; and that every error is excusable under the plea of conventionality.

Exactly what means of expression should be adopted in decorating this or that object, must be determined by the exercise of that faculty or judgment which should

mark the artist from other men. It is entirely a matter of taste.

In closing this book we may not do ill to write down the following precepts—

Do as you like.

Please yourself, or you will please no one.

Actualize, but look for beauty.

Realize in suitable methods

Make the most of modest means.

APPENDIX I

EXAMPLES OF PRINTING-BLOCKS

ALBERT DÜRER

Life of the Virgin . . . Four wood-cuts . Plates IX—XII.

The Adoration of the Magi Wood-cut . . . Plate XIII.

SOLOMON BERNARD

Alciat's Emblems . . . Ten wood-cuts . Plates XIV—XVIII.

Bible Prints Eight wood-cuts . Plates XIX—XXIII.

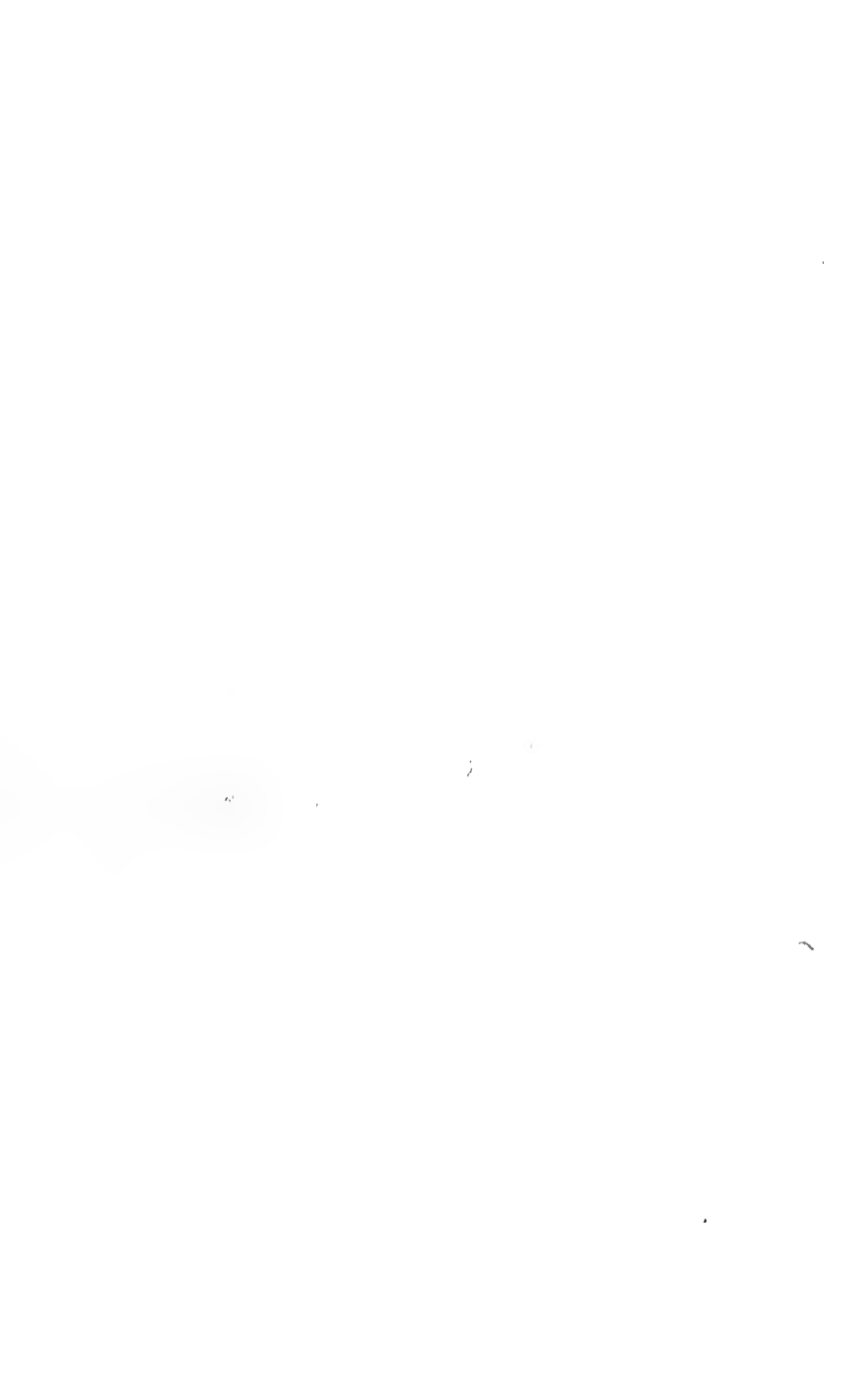
WILLIAM BLAKE

Jerusalem Six blocks . . . Plates XXIV—XXVII.

HANS BURGMAIR

Three Good Heathens . . Wood-cut . . . Plate XXVIII.

Triumph of Maximilian . Five wood-cuts. Plates XXIX—XXXIII.



ALBERT DÜRER

(1471-1528)

DÜRER'S 'Life of the Virgin' consists of 19 wood-cuts, each $11\frac{3}{4} \times 8\frac{1}{4}$ inches, with a vignette frontispiece of the Virgin seated within a crescent moon. The blocks are the most delicately-drawn and cut of all his wood-cuts and are perhaps the best that he executed. The 'Little Passion' in some respects is superior. The compositions in it are bolder, broader, larger in treatment, but then they are violent, and, if they gain vigour from that quality, they not a little fall into the grotesque. One is not surprised, therefore, to find in them an insistence on oddities of costume, of which the 'Life of the Virgin' is remarkably free. The great quality of this work is its quiet beauty, a beauty not merely of form but of conception, indeed rather of conception than of form. Some of the faces are remarkably noble, and the drawing is both tender and strong.

Five of the blocks and the frontispiece are reproduced in the Monograph by Knackfuss. The four here reproduced are different. In addition there is here reproduced another 'Adoration of the Magi,' dated 1511. There is nothing finer than the Joseph of this block in any of Dürer's wood-cuts.

The very beautiful figures of shepherds in the Joachim block, Plate IX., cannot escape attention. The one with upraised arms is most wonderfully posed. These shepherds have a gracefulness which is Italian, while Joachim himself is as Gothic as he well could be.

Full reference has already been made to these blocks in the body of the book under the headings of Emphasis and Quality. The dates of the blocks for the 'Life of the Virgin' are 1509 and 1510.



JOACHIM RECEIVING THE PROMISE.
From Dürer's 'Life of the Virgin.'



THE ANNUNCIATION.
From Dürer's 'Life of the Virgin.'



THE ADORATION OF THE MAGI.
From Dürer's 'Life of the Virgin.'





THE FLIGHT INTO EGYPT.
From Dürer's 'Life of the Virgin.'



THE ADORATION OF THE MAGI.
Wood-cut by Dürer, dated 1511.

SOLOMON BERNARD

(1512-1598?)

ILLUSTRATIONS TO 'ALCIAT'S EMBLEMS,' 1547

AMONG the publications of the Holbein Society are two volumes of reprints of editions of *Alciat's Emblems*. *Fountains of Alciat* contains facsimiles of the editions of Augsburg, 1531; Paris, 1534; and Venice, 1546. *Alciat's Emblems in Full Stream* is a facsimile of the complete edition issued at Lyons in 1551. The Emblems or Epigrams are short Latin verses by Andrea Alciati, a famous jurisconsult (1492-1550). These short verses were accompanied by devices which either illustrate the text, or tell the story in another way.

The illustrations of the chief editions vary, and the treatment of the same subject by different artists is both interesting and instructive. The illustrations in the edition of 1547 are not commented upon by the Rev. Henry Green, the editor for the Holbein Society of their reprints, and he merely says that the edition was published by Tornæsius and Gazeius, at Lyons, the devices being very small. In his *Emblems of Andrea Alciati*, however, Mr. Green deals with the edition at some length, and says that the wood-cuts are generally attributed to Le Petit Bernard (or Little Bernard), but that Douce ascribed them to Cousin. Of these devices, ten are reproduced, same size, on the following plates. The Bible-cuts reproduced in Plates XIX. to XXIII. are said to be Bernard's, and Mr. Green attributes to him the *Alciat* illustrations of 1551. Are these of 1547 by the same hand?

To debate this question would carry us beyond the scope of our present work. The inquisitive reader will probably find a copy of the edition of 1551—the *Full Stream*—in any public library of any size. He will find the horizontality (such as we see in 'In silentium' and 'Semper presto esse infortunia') replaced by slanting, and frequently curved, lines, in perspective. The figures, he will find, are abnormally tall, with added grace and less real expression. He will find the ships not so good, the architecture and furniture more florid, and the costumes more elaborate but more fanciful.

It is remarkable that Bernard, if he was the artist of both, should have changed his style, or rather his mode of conception, so much in so short a time. His chief defect is artificiality—his chief merit, vivacious action, and as he developed the former, he seems to have lost something of the latter.

All the little cuts here reproduced would "work out" well in decoration. There is symmetry in 'In senatum boni principis,' and balance in 'In studiosum captum Amore.' In the latter, apparently, Venus, Juno, and Minerva are assembled before a more studious Paris. The Minerva is the usual conventional pose almost repeated in 'Unum nihil.' The ships are reproduced because they will be acceptable as examples of decorative ship-form.

'In vitam humanam' shows us two philosophers. He with his hands to his head and the corrugated brow is Heraclitus, the "weeping" philosopher; the other is Democritus, the "laughing" philosopher. His brow is wrinkled. His gibes seem to irritate his companion. A philosopher also appears in 'Unum nihil.'

'De Morte et Amore' is a very fine composition. The old man is worthy of Holbein. The vivacious movement which we see in all Bernard's work is present in full measure in this block.



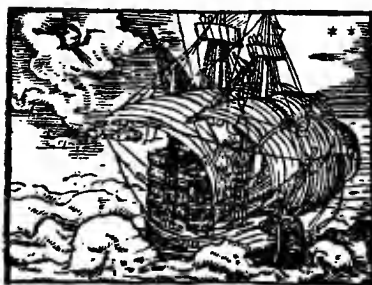
IN SENATUM BONI PRINCIPIS.



IN STUDIOSUM CAPTUM AMORE.



IN FACILE À VIRTUTE DESCISCENTES.



SPES PROXIMA.



IN SILENTIUM.



IN VITAM HUMANAM.

PLATE XVII.



UNUM NIHIL, DUOS PLURIMUM POSSE.



DE MORTE ET AMORE.



DESIDIAM ABJICIENDAM.



SEMPER PRESTO ESSE INFORTUNIA.

SOLOMON BERNARD

BIBLE FIGURES

From an Edition of the Vulgate, Lyons, 1558.

THESE cuts were originally issued in 1554, and Bryan says they are Bernard's best work. Most of them are of no higher merit than that of 'Lot escaping from Sodom' on Plate XXI. They approach much more in style to the *Alciat Emblems* of 1551, than to those of 1547 (of which the preceding note has dealt). Of all, perhaps the 'St. Matthew' is the finest.

Two are here reproduced twice the original size—'The Adoration' and 'The Crucifixion'—the others are the same size.

We cannot but notice in all the varied play of movement; the gestures are musically adapted to one another, and the rhythm passes backwards and forwards into and out of the picture, and not merely sways from side to side.

The infant Christ both in 'The Nativity' and 'The Adoration' is a beautiful figure. The Virgin in the former is in a very artificial attitude.

The drapery is often very skilfully managed. It is constantly looped across the figure at the hip or the knee, in a manner which, however valuable decoratively, is artificial, and not to be imitated.

Two peculiarities of his mode of composition are seen

in the cuts on Plate XX. One is the diagonal line from left to right across the picture, and the other is the arrangement of the figures in a small rectangle in the left corner. If the reader will frame these groups round he will find he has fine decorative fillings, with, in the 'Jethro,' the horizontal line strongly marked. In 'The Adoration' the persistence of lines parallel to the diagonal is very remarkable.

The use of the diagonal line as part of the scaffolding of a composition is well known to artists. Some indeed seem always to draw it across their designs. One useful purpose it serves is that it prevents a painful symmetry (as if the picture were opened like a book) developing. Such a danger probably threatened 'In Vitam Humanam' in Plate XVI., and the slanting line of the background as probably wards it off. Where there is a central object of importance, as in the illustrations in Plate XIV., the symmetry is accounted for.



ST. MATTHEW.



THE NATIVITY.



ABRAHAM AND THE THREE ANGELS.



JETHRO BRINGS THE WIFE AND SONS OF MOSES TO HIM.



THE DEATH OF JEZABEL.



LOT ESCAPING FROM SODOM.



THE ADORATION.



THE CRUCIFIXION,

WILLIAM BLAKE

(1757-1826)

ILLUSTRATIONS FROM 'JERUSALEM

BLAKE executed these blocks either by drawing on the copper with stopping-out varnish, or by scratching off the ground in the ordinary manner of etching. In any case the blocks are surface-printing etchings.

Jerusalem was published in 1804. It consists of 100 plates, mostly letterpress. The subject of the poem, which is Blake's own, does not concern us. It is one of his "prophetic" books, and contains passages of the most brilliant poetry. The whole book, poem and pictures, is like the shimmering of light in absolute darkness—the shimmering of a light which reveals with every gleam ideas and forms in a maze of disorder.

Blake seems in these works to have based his production upon a principle, and the principle was that clear logical statement was folly (because nothing was or is clear), and that the only worthy and vivid statement is that of the artist who does not presume to separate ideas or forms, but merely (as with the eye) observes and notes them.

The reader will notice in the following plates, first, how there is an expression of light—of luminousness—without what we call light and shade; he will observe the severe symmetry in certain cases, and the rhythmical arrangement of lines.

On Plate XXIV. are three designs from different pages placed together. Observe that the fallen angel becomes a mountain, the snake-like form becomes clouds, with little birds in the sky, and the flaming flower a sun. Plough, beasts, man, tree, and hills, in the other illustration—all, also, are confused.

In Plate XXVII. the curves on either side of the Christ will not escape attention.

These six examples are reproduced by special permission of Mr. Bernard Quaritch.



From Blake's *Jerusalem*.



From Blake's *Jerusalem*.



From Blake's *Jerusalem*.



From Blake's *Jerusalem*.

HANS BURGMAIR

'THE THREE GOOD HEATHENS'

'THE TRIUMPH OF MAXIMILIAN'

'THE Three Good Heathens' forms one of a series of plates. The grotesqueness of the costumes is accounted for somewhat by the proximity of the Hungarians and the Turks to Lower Germany.

'The Triumph of Maximilian' consists of 135 blocks which were engraved in the Emperor's lifetime. The full scheme not being completed at the Emperor's death, the blocks lay unprinted till the end of the eighteenth century, when an impression was published at Vienna in 1796. The following plates are reproduced from some of these impressions; and the whole set have been reproduced by the Holbein Society, who issued at the same time a descriptive text, from which the titles here given are taken.

One sometimes sees reproductions of the plates in which horsemen carry square banners which fill up the upper part of the design. These attractive blocks belong to a number which upon scrutiny prove very uninteresting, and are wholly by another hand—including those sometimes attributed to Dürer. Those marked H B (hidden usually among the trappings) are vastly superior, and undoubtedly by Burgmair.

Of the following plates—Plate XXIX. is Plate 37 of the issue of 1796; Plate XXX. is Plate 35; Plate XXXI. is Plate 50; Plate XXXII. is Plates 25 and 26; and Plate XXXIII. is Plates 41 and 42. Plates 25 and 26 and 41 and 42 are now, therefore, for the first time printed edge to edge. No doubt the whole procession was meant to be pasted into a continuous picture.

The procession is moving along at the slowest of paces. The attitudes are indeed in many cases not those of action.

We cannot but observe the untiring industry with which Burgmair has delineated all the folds and turns, edges and ornaments, of the costume and armour. Nor can we overlook the fine arrangement of the swords in Plate XXIX., or of the lances in Plate XXX.

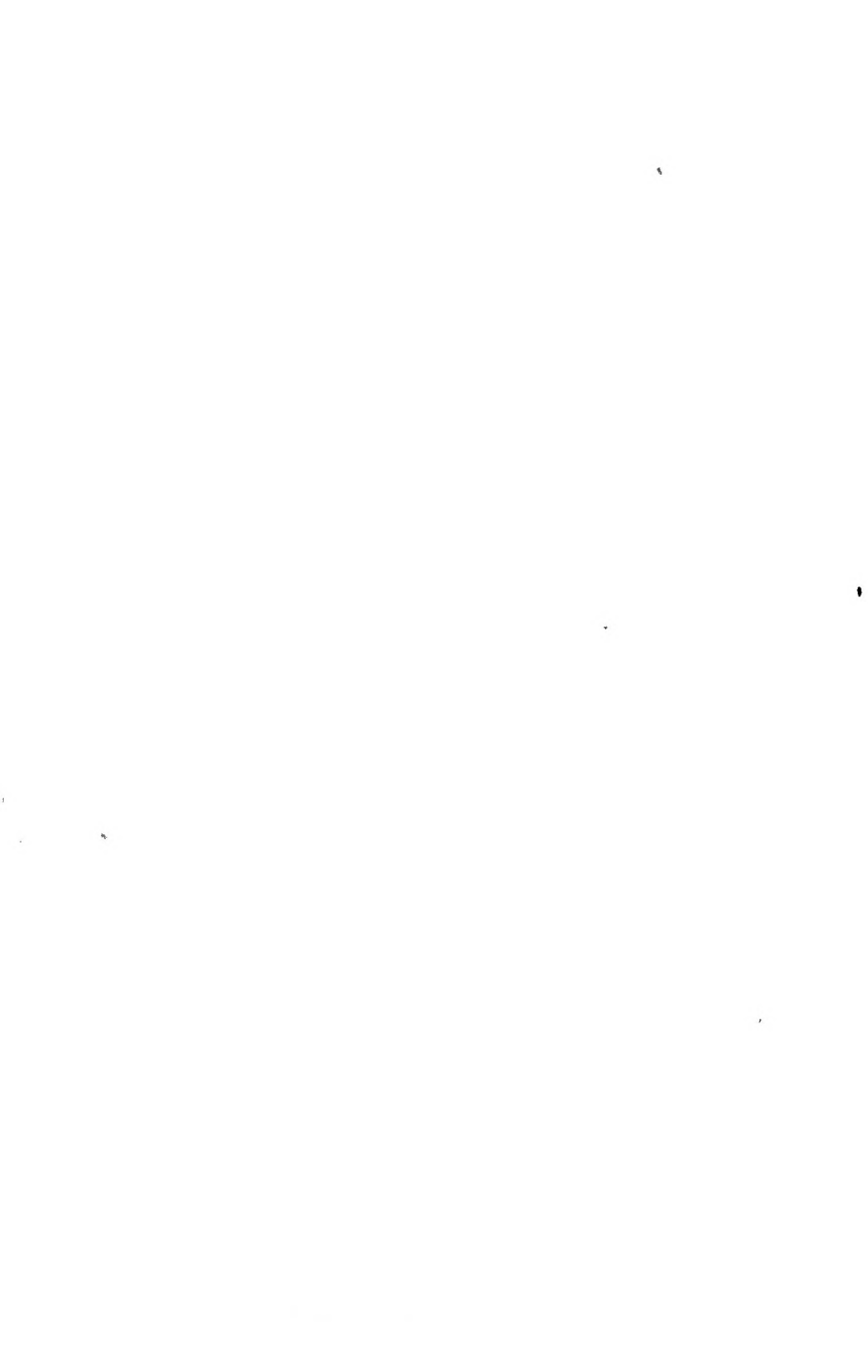
In Plate XXXI., huge *mentonnières* are flying overhead of those knights who are not wearing them. These *mentonnières* (or chin coverings) are of peculiar form. They were covered with several pieces held together in such a manner that should the opponent succeed in thrusting his lance upon the right spot, they all flew off.

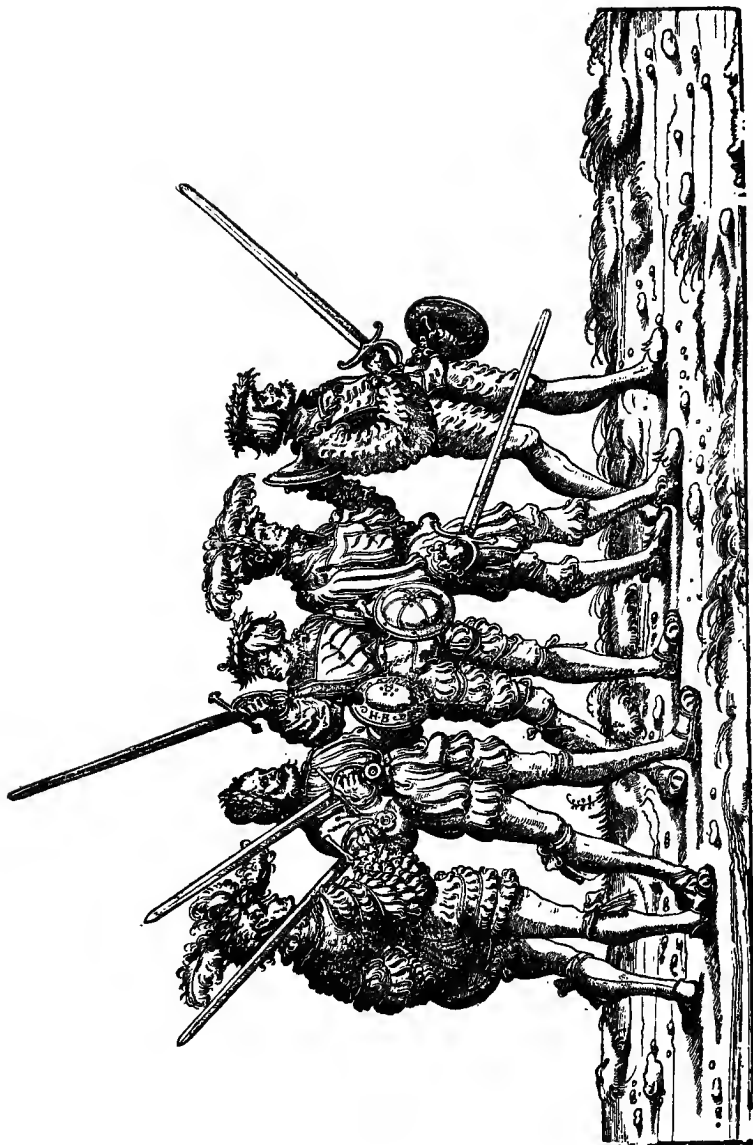
It is to be regretted that the inscriptions are absent from the tablets and bands in Plates XXXII. and XXXIII. The addition would greatly improve the massing.

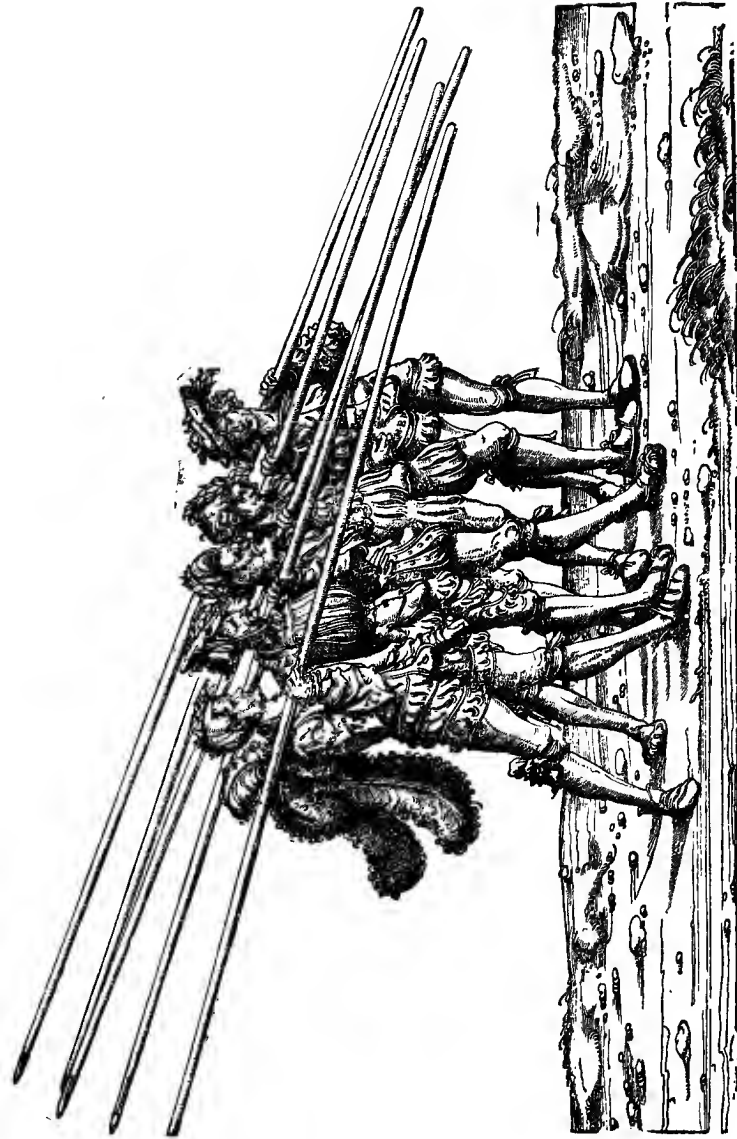
The Emperor Maximilian I. died in the year 1519.



THE THREE GOOD HEATHENS.

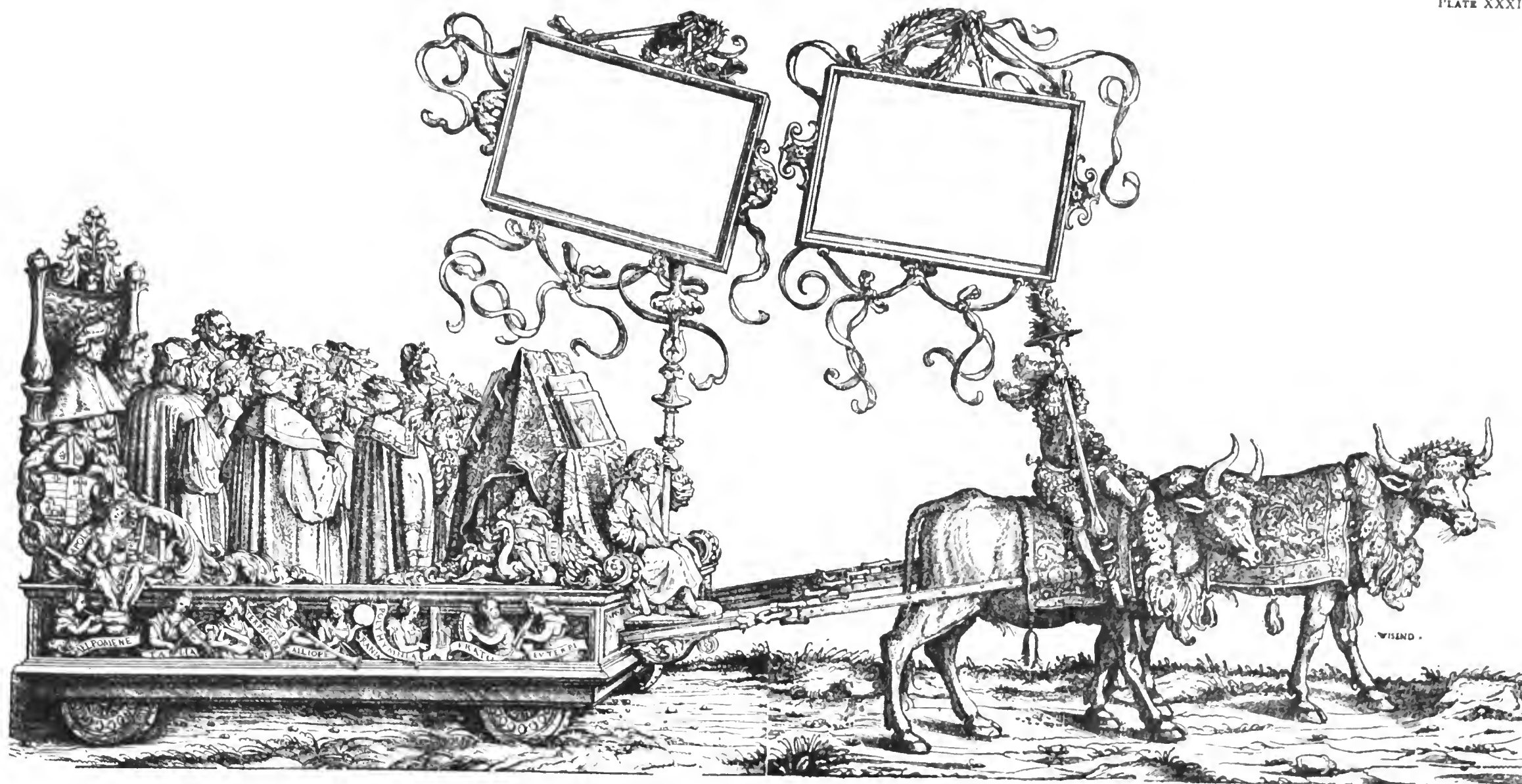




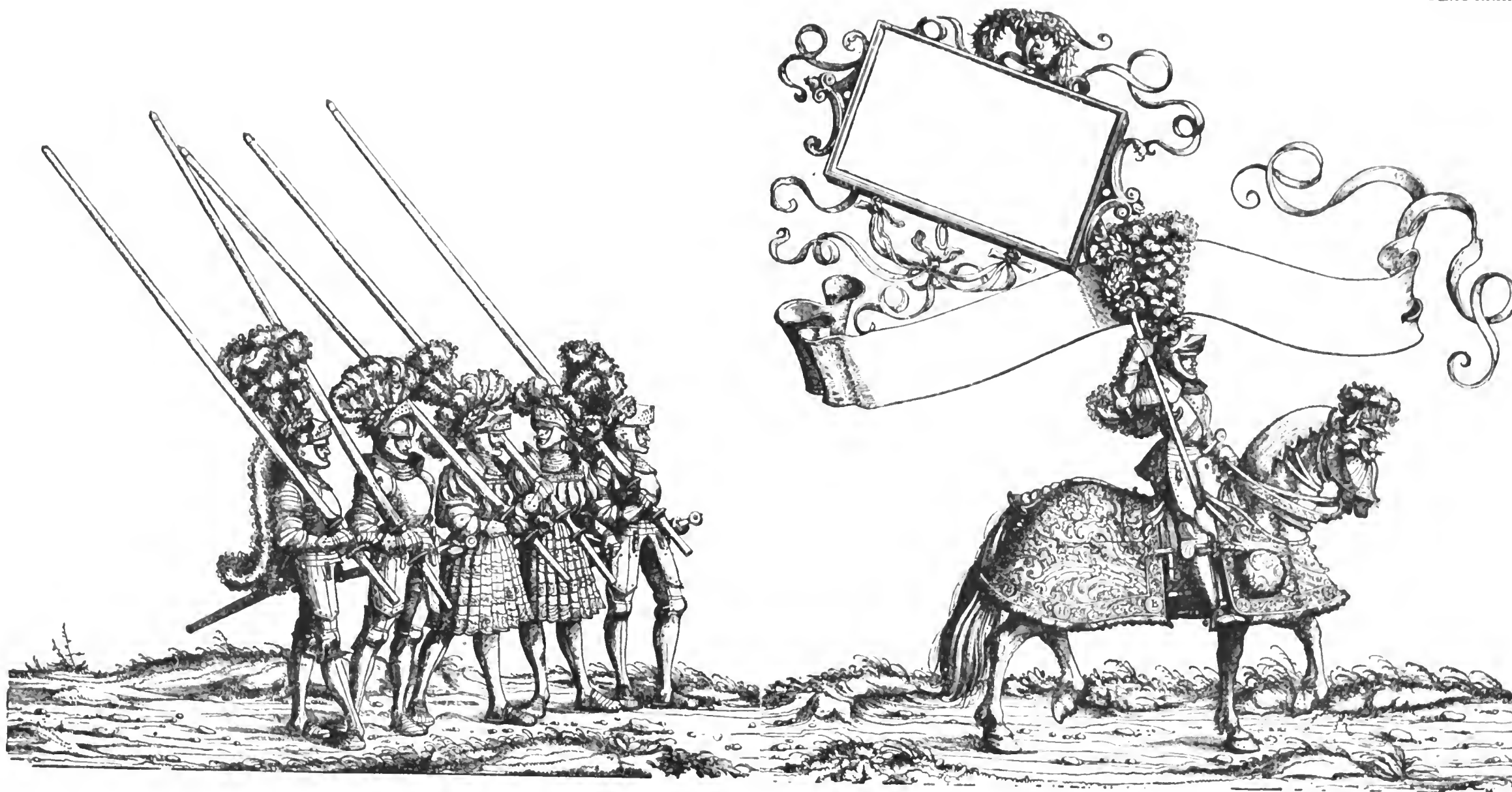




THE COURSE CALLED "BUND."



MUSIC OF THE KAPELLA UNDER HERR GEORG SLAKONY, BISHOP OF VIENNA, KAPELMEISTER.



FIVE TILTERS.

HERR ANTHONY VON YPAN, MASTER OF THE TOURNEY.

APPENDIX II

EMBLEMS AND TEXTS

1. SACRED INCIDENTS.
2. CHRISTIAN SAINTS.
3. THE EVANGELISTS.
4. THE APOSTLES.
5. PROPHETS AND PATRIARCHS.
6. THE PROPHETS AND APOSTLES IN RELATION TO THE
CREED.
7. THE MUSES.
8. THE SIBYLS.

[A few errors and mis-statements in the following pages are corrected here, and some additions to the list of emblems, etc., are given on page 267. For many of these emendations I am indebted to Mr. J. A. Knowles, and to my brother, Mr. A. J. Hatton.

CROZIER (p. 249).—The word is sometimes derived from the French *croc*, a hook, and hence signifies a crook, a shepherd's staff—pastoral staff. A bishop's or an abbot's crozier is thus a pastoral staff, while an archbishop's has a cross atop of it, as if crozier were also derived from cross. A crozier with two cross-bars, or transoms, is given to cardinals and to doctors of the Church, while one with three transoms belongs to popes. S. Anthony's cross is the *tau* cross, shaped like the Greek letter τ , with a transom but no head.

MANTLES OF THE HEAVENLY FATHER AND OF OUR LORD.—The Heavenly Father is now commonly represented in gold and white, our Lord in red, so that there may be less confusion with the robe of the Virgin, which is usually blue, but white in representations of the Assumption.

NIMBUS.—The nimbus of the Father is usually round, with three bars radiating from the centre, as if there were four in the form of a cross, but as this is the nimbus used for, and appropriate to the Son, some artists use for the Father three bars or rays, with an angle of 120 degrees between each, so that they do not suggest a cross, but the Trinity. The nimbus of the Almighty sometimes bears the Greek letters $\text{O}^{\Omega} \text{N} = \delta \omega \nu =$ "the Being" or "I am," and sometimes these are arranged in a triangular nimbus, to which sometimes is added another triangle, of which only two points are visible. When the five points are thus shown the nimbus is the *pentacle* (see Audsley's *Handbook*).

CRUCIFIXION (p. 250).—S. Longinus, the Roman soldier, sometimes stands with the Virgin and S. John at the foot of the cross. He is sometimes also associated with S. Michael and S. George, who are both also soldier-saints. The inscription on the tablet above Christ on the cross should be I.N.R.I.—Jesus Nazarenus Rex Judæorum, or else IC·XC = Iesus Christos, which letters were used as long as the Greek, or Byzantine, influence was felt. I·H·C as a contraction of the Greek Iesous occurs in early representations, but I·H·S rarely or never. The figure **ECCLESIA** has a nimbus.

AGE OF S. JOHN.—The remark on page 256 is perhaps not strictly correct. In Greek work he is always old, even when the word evangelist is written beside him. In Latin work he is as constantly young.

APOSTLES.—The emblems given may be varied. If S. Thomas be given a carpenter's square, which is a very usual emblem for him, S. Matthias may retain the lance or spear, or more strictly, a pole-axe or halbert. S. Jude should have a boat or ship, leaving the fullar's bat or club for S. James the Less. S. Matthew, as an apostle, has a money-bag, as stated on page 256. He also (in England) has the carpenter's square, S. Thomas having a spear. The emblems of the evangelists and apostles were effectively used, and can still be, as charges upon their coats. The emblems of the Passion—the Crown of thorns, the three Nails, the Dice, etc.—are also frequently used as ornaments, and are placed upon shields in the manner of coats-of-arms.

PATRIARCHS AND PROPHETS.—The statement (p. 258) that a wheel was a general emblem for a prophet is incorrect. A sealed or unopened roll is the general emblem.

ARCHANGELS (p. 252).—Sometimes twelve is given as the full number. Of the names given Cherubim should be deleted. Commonly, in accordance with Rev. viii. 2, seven is regarded as the proper number. They are the first seven mentioned on page 252.

EMBLEMS, ETC.

THE identity of the personages represented should be shown by the portrayal of their characters, and the artist should rely upon this as his chief means. But, with certain personages, definite accessories have been associated, and these accessories have come to be regarded as essential to their identification. To the artist these various details are very welcome, because they afford opportunities for the introduction of forms which would otherwise be irrelevant. The artist may use any emblems he likes. He can invent them to serve his purposes, but in that case he must be careful to make them appropriate, and he must run the risk of their being objected to.

Certain emblems have, however, become sanctioned by usage, and it is these that we are concerned with here. Practically all that are given below are of that order, and where I have made a suggestion it is placed within square brackets [], or such brackets are used within the statement.

Sometimes certain words take the place of the usual material object; sometimes, indeed, the "text" is the only means of identification.

The list is intended as an immediate help, and does not pretend to be at all exhaustive. It is a selection, appropriate to our own day, from the usage of the past.

Where I have not been able to trace a suitable emblem I have yet inserted the name to indicate that such is the case.

The meanings of the Latin texts can be readily found by referring to the chapter and verse stated. These references are to the English Bible, the texts are all from the Vulgate. The texts in old work are not always from the Vulgate, but from other versions. In a few cases these are added.

Wherever the texts are enclosed within square brackets [] it is to be understood that the texts are suggested, as being appropriate, but have not been used in the past. Curved brackets () indicate that the portion between them can be omitted, the remainder being used. For instance, the text for S. Raphael is from Tobit, "EGO . . . SEPTEM." This is followed by two passages in curved brackets, either or both of which are found in old work. To these succeed two other passages which are within square brackets []. Either of these may be used without any of the preceding.

Contractions have been freely employed in Latin. The most frequent is the omission of n or m, which is indicated by a short line over the vowel preceding, as nō = non, illū = illum, mōtes = montes. The termination -orum can be contracted to -or if the tail of the r is crossed. P with the tail crossed = per, as in super. Q with the tail crossed is qui- anywhere in a word. Dñs is the contraction for Dominus, and Dñm for Dominum. Sometimes considerable contraction is made, as aīa for anima, the letters dropped being only m and n, with the vowels accompanying them. Similarly, oēs is omnes, nēr is noster, nŕa is nostra, and so on. Apparently the only words thus greatly contracted are omnis, anima, homo, noster, vester, and Dominus (used as a sacred name), and the various forms due to their declension. But qm = quoniam. Of terminations, -us is expressed by a little

curl, like a figure 9, placed rather high; que becomes q; æ becomes e with a cedilla beneath it, while as a general contraction for the latter part of a word the sign 3 (which is apparently only a wriggle of the pen) was used.

In the following lists Ap. = Apostle, Ab. = Abbot, Abp. = Archbishop, Bp. = Bishop, D. = Doctor, C. = Confessor, M. = Martyr, V. = Virgin, F. = Father of the Church, S. = Saint (Sanctus or Sancta).

The names are followed by their Latin form in brackets, then by the Saint's "day" and date of death. Then succeed the individual particulars and emblems. After these come the emblems held in the right hand, and then those in the left, but which hand is used is not of much consequence. The reader will remember that all virgins wear white, all martyrs bear the instruments of their martyrdom and may have the palm, and that the proper costume must be given to deacons, bishops and archbishops, and to monks and abbots. Confessors have their proper insignia, with sometimes a lily. The cross-staff as a general emblem of the Christian we see carried indiscriminately. A crozier has a cross-top, and that of an archbishop has a crucifix upon it. The pastoral staff has the crooked head, and is carried with the curve directed forward by bishops, backward by abbots, who more properly have the hood than the mitre.

Sometimes the Almighty Father, or our Lord, is represented holding the emblem of a saint or a text of identification, within a circle or on a tablet. Thus in S. Gabriel's Church we may place a figure of our Lord holding a circle within which is a lily and the words "Ave Maria Gratia Plena."

The Heavenly Father is generally represented clothed in red or gold; our Lord in white with a blue mantle.

I. Sacred Incidents.

CUSTOM has associated a certain treatment, and certain texts, with several of the scenes in the life of our Lord, of which the following are the chief:—

THE ANNUNCIATION.	The Virgin's hands crossed upon her bosom. S. Gabriel carries a lily in left hand, and extends the right while speaking.	Virgin—ECCE ANCILLA DOMINI. Gabriel—AVE MARIA GRATIA PLENA, (DOMINUS TECUM) (BENEDICTA TU IN MULIERIBUS). GLORIA IN EXCELSIS DEO (ET IN TERRA PAX). "Excelsis" is seen in early work. GLORIA IN ALTISSIMIS DEO, ET IN TERRA PAX HOMINIBUS BONÆ VOLUNTATIS. <i>Vulgate.</i> AMEN DICO VOBIS QUIA UNUS VESTRUM ME TRADITURUS EST. <i>S. Mark xiv. 18.</i>
THE SHEPHERDS' WATCH.		
THE LAST SUPPER.	S. John is generally seen reclining upon our Lord's bosom. SS. Peter, Andrew, and James the Greater are the next nearest. Judas puts Eucharist in his purse.	

THE CRUCIFIXION.—Our Lord on the Cross, draped only with a cincture about the loins, and having the spear-wound in His right side.

On His right hand the Virgin, on the left S. John (Evan. and Ap.).

Or, on His right the church ECCLESIA, a robed and crowned woman holding a chalice into which falls blood from the wound, and on His left the ancient law SYNAGOGIA, a woman mournfully habited in grey, with expression of dejection, holding the two tables of the law (conjoined edge to edge); or with her head drooping, eyes blindfolded, crown falling, tables falling, and lance-banner broken and falling. Or, in place of Synagogia, a seraph (with four wings) sheathing a sword—a decidedly preferable idea.

Adam as an old man issues from a grave at foot of Cross and receives blood in a chalice. Above, an angel holds the sun, another the moon, as if removing them. On a table, or scroll, fastened on the Cross above our Lord—IHC (*Gr.* IHCOCYC = Iesous), corrupted into I·H·S (Jesus Hominum Salvator). More fully, HIC EST JESUS REX JUDÆORUM (*Math.*), or HIC EST NAZARENUS IHC REX JUDÆORUM.

The Virgin sometimes has a sword pointing to her heart.

Of the two thieves, the penitent one, on our Lord's right, is Desmas, the other is Jesmas.

THE RESURRECTION.—Our Lord steps from the tomb, bearing a small white banner on a long staff. The banner has a red cross upon it.

2. Christian Saints.

S. Acca, Ep. of Hexham	20 Oct. 740	[Organ or other musical instrument]		
S. Agatha, V. & M.	5 Feb. 251	Knife at her breast		
S. Agnes, V. & M.	21 Jan. 304	Lamb		
		Fire under her feet		
S. Aidan, Bp., C.	31 Aug. 651	[Richly-harnessed horse and a beggar, to whom he gave the horse]		
S. Alban, M. (Albanus)	22 June. 303	River divided at his word Spring gushing up at his feet "Egregium Albanum secunda Britannia profert." The chosen Alban fruitful Britain bore. Fortunatus "Ave protomartyr Angelorum Miles Regis Angelorum O Albane, flos martyrum." Of the English, their first martyr; Of the angels' King, the soldier; Hail, S. Alban, flower of martyrs— Ancient Hymn	Sword	
S. Ælphege, Abp., M.	19 April 1012	Stones in the folds of his vestments		
S. Ambrose, Bp., F. (Ambrosius)	4 April 397	Mitre and cope	Pastoral staff	Book ; pen
S. Anne (Anna), mother of the Virgin Mary	26 July	Full age ; teaching the Virgin Mary		
S. Anselm, Abp., C., D.	21 April 1109	[Ship tossed at sea]	[girdle]	Ship
S. Anthony, hermit (Antonius)	17 Jan. 357	Monk's habit, brown or black. T-shaped cross in blue on the shoulder. Pig	Bell T - shaped cross-staff	Book
S. Apollonia, V., M.	9 Feb. 250		Pincers	Book
S. Asaph, Bp.	c. 500	"They who withstand the preaching of God's Word, envy man's salvation."—S. Asaph		
S. Athanasius, F., C.; D.	2 May. 373	Cope and mitre ; long beard ; bald	Crozier Book	Pen

S. Augustine, Bp. of Hippo (Augustinus) C., D., F.	28 Aug. 430	Dalmatic cope and mitre	Pastoral staff	Book
		Child lading water into a hole in the sand on the sea-shore	Book	Pen
S. Augustine, Abp. of Canterbury (Augustinus)	26 May 1171	Full vestments	Chalice	
		Monk's habit, black	Staff	Book

Archangels—SS. Michael, Gabriel and Raphael, and also Uriel. There are sometimes included Chamuel, Zadkiel, Jophiel, Salathiel, Cherubim, but the authority for these is doubtful. See the several names.

S. Barbara, V. & M.	4 Dec. 303	Tower	Sword	Palm
S. Bede, the Venerable, D. (Beda)	27 May 735	Monk's habit. Light from heaven streams upon him	Books	Pen
S. Benedict, C., Ab. (Benedictus)	21 March 543	Monk's habit, black. Raven	Cross	
S. Benedict, Biscop. Ab.	12 Jan. 690	[Two monasteries at his feet]		
S. Bernard, Ab., C. (Bernardus)	20 Aug. 1153	Three mitres at his feet or offered to him Chained demon Black habit		
S. Bernardinus, of Siena	20 May 1444	Three mitres as last	Tablet with I.H.S. upon it	
S. Catherine, of Siena	30 April 1380	Black over white habit of Dominican order		
S. Catherine, of Alexandria	25 Nov. 307	Crowned with roses ; richly habited A ring given to her by the infant Christ	Wheel with spikes	
S. Cecilia	22 Nov. 230	Playing upon an organ at which she sits, or which she carries. An angel assists, or angels accompany, her		
Chamuel (Archangel)			Chalice	
S. Christopher	25 July 364	Bearded, carrying the child Christ on his shoulders through the waves of the sea	Rough staff	
S. Clare, V.	12 Aug. 1253	Black gown, brown cloak white coif, black hood	Monstrance	Lily
S. Cleophas			Pen	
S. Cuthbert, Bp.	20 March 687	Otters, or an otter		Head of S. Oswald
S. Dominic, C. (Dominicus)	4 Aug. 1221	Devil under his foot, knotted girdle, monk's habit, black over white	Book	the King
			Lily	Crozier with crucifix
				Book

S. Dunstan, B., C.	19 May. 988		Hammer and tongs	
S. Edmund, K. & M.	20 Nov. 870	Ermine mantle ; crowned Bound to a tree and pierced with arrows.	Sceptre	Arrow
S. Edward, K. & M.	18 March 979	Assailed by his murderers		
S. Edward, K. & C.	5 Jan. 1066	Long beard	Sceptre	Church or ring
S. Elizabeth, of Hungary	12 Nov. 1231	Regally robed ; crowned	Crown	Book
S. Euphemia, V., M.	16 Sep. 307	Dagger in breast ; lion gnaws her arm ; richly robed ; crowned	Lily	Palm
S. Francis, of Assisi (Franciscus)	4 Oct. 1226	Kneels ; has the stigmata or wounds of our Lord's Passion, and crown of thorns upon his head. Crucifix before him from which rays carry the wounds to him. Brown habit and hood	Cross	Book
S. Gabriel (Arch-angel), of the Annunciation	12 March	EGO SUM GABRIEL QUI ASTO ANTE DEUM <i>Luke i. 19</i> Addressing the Virgin— AVE GRATIA PLENA DOMINUS TECUM (BENEDICTA TU IN MULIERIBUS) <i>Luke i. 28</i>	Lily	
S. Genevieve of Nanterre, or of Paris	3 Jan. 509	A devil (restrained by an angel) endeavours to extinguish the flame of a candle which she holds		
S. George, M. (Georgius)	23 April 303	In armour, with red cross on his breast, attacks the dragon—a maiden close by	White banner with red cross	
S. Giles, Ab.	1 Sep. 725	Monk's habit Arrows at his feet	Cross-staff Arrows	Book
S. Gregory the Great, F. (Gregorius)	12 March 604	Chasuble, Pope's mitre A dove whispers in his ear	Pen	Book
S. Jerome, C.D.F. (Ieronimus)	30 Sep. 420	Lion. Taking a thorn from the lion's paw		

S. John Baptist	24 June	Unkempt, clothed in skins and usually partly nude, sometimes clad with the skin garment over the others. Lamb	Cross-staff of rough wood, on which is scroll bearing— ECCE AG- NUS DEI (QUI TOL- LIT PEC- CATA MUNDI.)	
S. John Chrysostome, F. (Ioannes Chrysostomus)	14 Sep. 407	Chasuble, beard, Y-stole	Pen	Book
Jophiel (Archangel)		Tree of Knowledge	Flaming sword	
S. Joseph (Josephus)	19 March		Carpenter's square or tools	
S. Lawrence, Deacon, M. (Laurentius)	10 Aug. 258		Gridiron	
S. Leonard, Deacon (Leonardus)	6 Nov. 546	Cope, stole, cap	Pastoral staff	Fetters joined by a chain
S. Margaret, V. & M. (Margarita)	20 July 306	Stands on dragon	Cross-staff	
S. Mary the Virgin (Maria)	8 Sep.	Red robe, blue mantle. Lily beside her. In the Assumption and Annunciation she is in white. ECCE ANCILLA DOMINI	Book Apple (the apple of Eve)	Lily
S. Mary Magdalene, M.	22 July	Long wavy hair	Book Small box of ointment	Palm
S. Martin (Martinus)	11 Nov. 397	Naked beggar		
S. Michael (Archangel)	29 Sep.	In armour. Scales with a good soul weighed against a bad. Dragon. MICHAEL PRINCEPS MAGNUS QUI STAT PRO FILIIS POPULI TUI <i>Daniel xii. 1</i>	Lance	Scales
S. Nicholas, Bp. of Myra	6 Dec. 332	Three children in a tub, or kneeling before him		
S. Patrick, Abp. of Ireland	17 March 464	Tramples on serpents		
S. Peter Martyr	28 April 1252	Curved knife in his head, dagger at his breast. Black over white Dominican habit	Palm	

S. Raphael (Archangel)	12 Sep.	As a pilgrim or traveller, with wallet. Active, as passing to and fro, accompanied by Tobit (Tobias) with his fish. EGO ENIM SUM RAPHAEL ANGELUS UNUS EX SEPTEM, (QUI ASTAMUS ANTE DOMINUM) . . . (PAX VOBIS, NO-LITE TIMERE.) [ET ENIM CUM ESSEM VOBIS- CUM, PER VOLUNTATEM DEI ERAM:] [IPSUM BENEDICITE, ET CANTATE ILLI:] <i>Tobit</i> xii. 15-18.	Staff	
S. Sebastian, M. (Sebastianus)	20 Jan. 288	Nude, with loin-cloth, tied to a column or tree. Archers shoot at him. Arrows piercing him	Arrows	
S. Silas			Book	
S. Stephen, Deacon, M. (Stephanus)	26 Dec. 34	Dalmatic with stones	Church, book, or stones	Palm
S. Thomas Aquinas, F., D.	7 March 1274	Cloak with hood	Pen	Book
S. Thomas, Abp. of Canterbury	29 Dec. 1170		Battle-axe	
S. Uriel (Archangel)		[EXCEDENS EXCESSIT COR TUVM IN SE-CULO HOC,] [ET COMPRE- HENDERE COGITAS VIAM ALTISSIMI] II <i>Esdras</i> iv. 2.	The sun	
S. Ursula, V.	21 Oct. 453	Many virgins with her	Arrow	
S. Vincent, Deacon, M.	22 Jan. 304	Crow Exposed naked to wild beasts and untouched.	Palm	
Zadkiel (Archangel)		Sacrificial knife	Pitch-fork	

Fathers of the (Eastern) Church—SS. John Chrysostom, Basil the Great, Athanasius, Gregory Nazianzen, and sometimes Cyril of Alexandria.

Fathers of the (Western) Church—SS. Jerome, Ambrose, Augustine and Gregory.

3. The Evangelists.

THE first words of his Gospel serve to identify each Evangelist. Each carries a pen and book. The emblems—man, lion, ox, eagle—are generally winged and become

symbols, standing in place of, rather than accompanying, the Evangelists. The winged form is, however, generally used even when the Evangelist is present. I do not recollect having seen a wingless man with S. Matthew, and the symbol is usually spoken of as "an angel."

S. Matthew (Matthæus)	21 Sep.	Man, winged. Scroll with — LIBER GENERATIONIS (JESU CHRISTI FILII DAVID) (FILII ABRAHAM) VENITE AD ME (OMNES QUI LABORATIS,) (ET ONERATI ESTIS,) (ET EGO REFICIAM VOS) <i>Matt. xi. 26</i>	Money-bag
S. Mark (Marcus)	25 April	Lion, winged. Scroll with — INITIUM EVANGELII (IESU CHRISTI) (FILII DEI) (VIVI)	
S. Luke (Lucas)	18 October	Ox, winged Painting a portrait of the Virgin Mary Scroll with—QUONIAM QUIDEM, <i>or</i> FUT IN DIEBUS HERODIS	
S. John (Ioannes)	27 Dec.	Eagle Blue tunic. As evange- list he is represented young, as apostle very old, with flowing beard and long hair. Scroll with—IN PRIN- CIPIO ERAT VERBUM	(As apostle) Chalice from which springs or crawls a serpent, or winged serpent

4. The Apostles.

S. Andrew (Andreas)	30 Nov.	Cross saltire, which he holds or leans upon, or which is behind him	
S. Barnabas, M.	11 June	St. Matthew's gospel in his bosom.	
S. Bartholomew (Bartholomæus)	24 August		Knife
S. James the Greater (Jacobus major)	25 July	Hat with flat turned up and cockle-shell on it. Large coat or habit instead of mantle. Wallet at girdle or hanging from his staff.	Staff with wallet hanging from a hook upon it

S. James the Less (Jacobus minor)	1 May		Club	
S. John (<i>vide</i> Evangelists)				
Judas Iscariot		Clothed in dingy yellow	Bag of money	
S. Jude (Judas, Thaddæus, Lebbaeus)	28 October		Club or pole-axe	Ship
S. Matthew (<i>vide</i> Evangelists)				
S. Matthias	24 Feb.		Lance	
S. Peter (Petrus)	29 June	Short, curly, white beard and hair. Sometimes as a bishop or pope. Cock crowing	Two keys, one key, or	Small cross
S. Paul (Paulus)	29 June	Rather flowing dark beard and hair	Sword	
S. Philip (Philippus)	1 May		Basket	Cross-staff
S. Simon Zelotes	28 October		Saw	Fish
S. Thomas	21 Dec.	Holds the girdle of the Virgin Mary	Spear	

THE APOSTLES IN THEIR ORDER.

<i>Canon of the Mass</i>	<i>Acts, Chap. i.</i>	<i>Matthew, Chap. x.</i>	<i>Luke, Chap. vi.</i>	<i>Greek.</i>	<i>Precious stones associated with the Apostles, Rev. xxi.</i>
1. Petrus	Peter	Peter	Peter	Peter	Jasper
2. Paulus	James major	Andrew	Andrew	<i>Paul</i>	Sapphire
3. Andreas	John	James major	James major	John	Chalcedony
4. Jacobus major	Andrew	John	John	Matthew	Emerald
	Philip	Philip	Philip	<i>Luke</i>	Sardonyx
5. Joannes	Thomas	Bartholomew	Bartholomew	<i>Mark</i>	Sardius
6. Thomas	Bartholomew	Thomas	Matthew	Andrew	Chrysolyte
7. Jacobus minor	Matthew	Matthew	Thomas	Simon	Beryl
8. Philippus	James minor	James minor	James minor	James major	Topaz
9. Bartholomæus	Simon	Lebbeus (Jude)	Simon	Bartholomew	Chrysoprasus
10. Matthæus	Jude	(Jude)	Thaddeus	Thomas	Jacinth
	Matthias	Simon		Philip	Amethyst
11. Simon		Judas Iscariot (substitute Matthias)			
12. Thaddæus (Jude)					
13. Mathias					
14. Barnabas					
Lucas					
Marcus					
Silas					
Cleophas					

5. Prophets and Patriarchs.

WITH but one or two exceptions the Prophets have no material emblems. A wheel was used as a general emblem both for Patriarchs and Prophets in mediæval times, but has now become meaningless. It indicated the perfection of their knowledge—so Durandus says. The scroll is also a general emblem for a Prophet, and upon it are sometimes a few words spoken or written by him, and by which he may be identified. In old work the passage ascribed to a Prophet is not always to be found in his works, sometimes it belongs to another Prophet, and sometimes it is not a literal transcript, but is a shortened version.

The four Greater Prophets are—Isaiah, Jeremiah, Ezekiel and Daniel. Elijah and King David frequently accompany them.

Amos	ECCE DIES VENEUNT: STILLABUNT MONTES DULCEDINEM <i>Amos ix. 13</i>	
Abraham	Long heard BENEDICENTUR IN SEMINE TUO OMNES GENTES TERRÆ <i>Gen. xxvi. 5</i>	Knife
Adam	(Innocent.) Nude among animals and luxurious foliage (Guilty.) Partly clad in skins	Spade
Daniel	Barren land and leafless trees Among lions. Ram with four horns SUSCITABIT DEUS CŒLI REGNUM QUOD IN ÆTERNUM (NON DIS-SIPABITUR) <i>Dan. ii. 44</i>	

David, King (David Rcx)	<p>As a youth, clothed scantily, with a sling in his hand and the head of Goliath at his feet</p> <p>As a king, crowned, playing upon a harp, or with hammers upon bells, which hang above him</p> <p>AUDI FILIA ET VIDE, ET INCLINA AUREM TUAM <i>Ps. xlv. 10</i></p>
Eve (Eva)	<p>DESCENDET DOMINUS SICUT PLUVIA IN VELIUS <i>Ps. lxxii. 6</i></p> <p>(Innocent.) Nude, with birds and amid flowers</p> <p>(Guilty.) Half clad in skins, holding a distaff.</p> <p>Two children at her knee</p>
Ezekiel	<p>(ET DIXIT DOMINUS AD ME), PORTA HÆC CLAUSA ERIT (NON APERIETUR) <i>Ez. xlv. 2</i></p> <p>or PORTA QUAM VIDES CLAUSA ERIT</p>
Elijah (Elias)	<p>Long black hair; loins girt with skins; mantle of sheep-skins</p> <p>VIVIT DOMINUS (DEUS ISRAEL) (IN CUJUS CONSPECTU STO) SI ERIT ANNIS HIS (ROS ET) PLUVIA, or VIVIT DOMINUS, NON ERIT PLUVIA SUPER TERRAM. 1 <i>Kings xvii. 1</i></p>
Haggai (Aggæus)	<p>EGO VOBISCUM SUM (DICI- T DÑS) <i>Hag. i. 13</i></p> <p>SPIRITUS MEUS ERIT IN MEDIO VESTRUM : (NOLITE TIMERE) <i>Hag. ii. 5</i></p>
Habakkuk (Habacuc)	<p>ET VENIET DESIDERATUS <i>Hag. ii. 7</i></p> <p>SI MORAM FECERIT, EXPECTA ILLUM : (QUIA VENIENS VENIET, ET NON TARDABIT) <i>Hab. ii. 3</i></p> <p>DOMINE, AUDIVI AUDITIONEM TUAM, ET TIMUI <i>Hab. iii. 2</i></p> <p>DOMINUS (or DEUS) AB AUSTRO VENIET <i>Hab. iii. 3</i></p>

Hosea (Osee)	EX EGYPTO VOCAVI FILIUM MEUM <i>Hos. xi. 1</i>	
Isaac	Bearing faggots	
Isaiah (Isaias)	ECCE VIRGO CONCIPIET ET PARIET FILIUM,) (ET VOCABITUR NOMEN EJUS EMMANUEL.) <i>Isaiah vii. 14</i> ECCE DOMINUS INGREDIETUR (EGYPTUM ET MOVEBUNTUR SIMULACRA) <i>Is. xix. 1</i> (This is much shortened from the <i>Vulgate</i> , which is—"Ecce Dñs ascendet super nubem levem, et ingreditur Ægyptum, et commovebuntur simulacra")	Saw
Jacob	The ladder	
Jeremiah (Ieremias)	HIC DOMINUS NOSTER (ET NON IMPUTABITUR ALIUS)	
Jesse	(<i>see pp. 261-62</i>)	
Joel	[EGO DOMINUS DEUS VESTER ET NON EST AMPLIUS] <i>Joel ii. 27</i>	
Job	Seated on a dunghill [SCIO ENIM QUOD REDEMPTOR MEUS VIVIT] [ET IN NOVISSIMO DIE DE TERRA SURRECTURUS SUM] <i>Job xix. 25</i>	
Jonah (Jonas)	[DIXIT DOMINUS, EGO NON PARCAM NINIVE] <i>Jonah iv. 11</i>	Whale
Joseph (Patriarch)		Purse
Judith	Curved sword, and head of Holofernes	
Malachi (Malachias)	VENIET AD TEMPLUM (SANCTUM) SUUM DOMINATOR QUEM VOS QUÆRITIS <i>Mal. iii. 1</i> ECCE (ENIM) DIES VENIET (DICIT DOMINUS) <i>Mal. iv. 1</i>	

Micah (Michæas)	[QUIS DEUS SIMILIS TUI] <i>Micah</i> vii. 18	
Moses	Horns on his head. Long beard. Long robe. Strikes the rock, from which gushes water. Before a burning bush, removing his shoes PROPHETAM SUSCITABO EIS (DE MEDIO FRA- TRUM SUORUM) <i>Deut.</i> xviii. 18; <i>Vulgate</i> or PROPHETAM DOMINUS SUSCITABIT (VOBIS DE FRATRIBUS VESTRIS) or PROPHETAM SUSCI- TABIT VOBIS	
Nahum (Naum)	SOL ORTUS EST ET AVO- LAVERUNT <i>Nahum</i> iii. 17 ECCE SUPER MONTES PEDES (EVANGELI- ZANTIS ET ANNUNTI- ANTIS PACEM) <i>Nahum</i> i. 15	
Noah (Noe)	Long beard. Dove brings him an olive branch. In the Ark.	The Ark
Solomon Rex	Holding a model of the Temple SAPIENTIA ÆDIFICAVIT SIBI DOMUM <i>Prov.</i> ix. 1 ECCE EGO VENIO, ET HABITABO IN MEDIO TUI <i>Zech.</i> ii. 10 VENIET DOMINUS DEUS MEUS OMNESQUE SANCTI CUM EO <i>Zech.</i> xiv. 5 QUIA JUXTA EST DIES DOMINI <i>Zeph.</i> i. 7 JUXTA EST DIES DOMINI MAGNUS <i>Zeph.</i> i. 14 REX ISRAEL DOMINUS IN MEDIO TUI <i>Zeph.</i> iii. 15	
Zechariah (Zacharias)		
Zephaniah (Sophonias)		

In the Jesse-trees Jesse is lying below as if sleeping, his head generally resting on his hand. From his loins springs a conventional tree which branches out as a regular pattern. Within the branches small figures represent the persons (or some of them) through whom the genealogy of our Lord is traced, as in the opening of S. Matthew's Gospel. Usually the list is greatly curtailed, and the selections used differ. One of the simplest arrangements is seen in a MS. in the British Museum. Jesse lies below, the trunk passes straight up to King David, who is crowned, then to the Virgin Mary, and then to our Lord, above whom descends

the Dove. On either side of the Virgin are Abraham and Moses, with their legends—"Benedicentur," etc., and "Prophetam," etc.

On a window in S. Cunibert's, Cologne, is a Jesse-tree, which consists of scenes from the life of Christ, with the Prophets bearing witness. The arrangement is as follows:—At the bottom lies Jesse, much larger (as usual) than any of the other figures. On either side of him are figures pouring water from jars, and representing the four rivers of Paradise. Their names are given—JEHON, NIGRIS, TIGRIS, and PHISON. (In Genesis the names are Pison, Gihon, Hiddekel, and Euphrates; in the Vulgate—Phison, Gehon, Tigris and Euphrates.) Encircled by the stem which springs from Jesse, up the middle of the composition, are the Annunciation, the Nativity, the Crucifixion (with Ecclesia and Synagoga), the Resurrection, and, above, Christ enthroned, His right hand raised in benediction, the left holding the Eucharistic wafer with the cross upon it. Seven doves encircle His head, and from their mouths streams pass to it. These doves represent the Seven Gifts of the Spirit—Obedientia, spiritus sapientiæ; Prudentia, spiritus consilii; Temperantia, spiritus scientiæ; Humilitas, spiritus intellectus; Patientia, spiritus fortitudinis; Benignitas, spiritus pietatis; Providentia, spiritus timoris Domini. These seven are mentioned by Isaiah (xi. 2) as resting upon the Branch which shall grow out of the Roots of Jesse.

On either side are ten figures, the majority carrying texts. Jonah, however, steps from the whale's mouth, Abraham sacrifices Isaac, and a bishop possibly represents Aaron, whose rod appears at his side, sprouting. The two uppermost figures are angels. They carry "Thronus tuus Deus in seculum seculi" (*Heb.* i. 8) and "Tu solus Altissimus." Next below them are two figures whose texts are really one:—"Jesus qui assumptus (est a vobis in cælum,) sic veniet | quem ad modum vidistis eum," *Acts* i. 11. Another text from the New Testament is "Ecce agnus Dei et (or ecce, as in the *Vulgate*) qui tollit (peccata mundi)," *John* i. 29.

Micah—"Quia ecce Dominus egredietur de loco suo." *Mic.* i. 3.

Nahum—"Ecce super montes pedes." *Nah.* i. 15.

Joel—"Et Dominus de Sion rugiet | et de Jerusalem dabit (vocem suam) | In die illa stillabunt (montes dulcedinem)." *Joel* iii. 16. This text is given to three persons.

Haggai—"Ecce veniet desideratus." *Hag.* ii. 7.

Ezekiel—"Dominus solus ingredietur."

Amos—He holds the last part of Joel's text, "In die illa," etc., in mistake for his own of the same import.

Isaiah—"Et egredietur virga de radice Jesse." *Is.* xi. 1.

Habakkuk—"Dominus ab austro veniet." *Hab.* iii. 3.

6. The Prophets and Apostles in relation to the Creed.

THE following list exhibits the relation of the Apostles to the Creed which bears their name, and also the testimony of the several Prophets to its truths. Prophets and Apostles have been linked together on this account, the former supporting the latter, the latter fulfilling the former. The inscriptions for the Prophets are from the Vulgate, and are based upon those to be found in the Fairford windows, deciphered

in the monograph published by the Arundel Society. As is pointed out in that work, No. 7 is, in the windows, applied to Zephaniah, No. 9 to Micah, No. 10 to Malachi, and No. 11 to Daniel. In the following list the correct names are used. This introduces Obadiah and excludes Daniel. To retain Daniel a quite appropriate text is suggested.

As in other instances, parts that can be omitted are placed within brackets, or the brackets serve to divide the passage into pieces, from which a choice can be made.

- 1 { Petrus—Credo in Deum Patrem (Omnipotentem, creatorem cæli et terræ).
Jeremias—*Patrem vocabis me.*—(*Ecce tu fecisti calum et terram (in fortitudine tua magna.)*). Jer. iii. 19, and xxxii. 17.
- 2 { Andreas—Et in Iesum Christum, (Filium Ejus Unicum, Dominum Nostrum).
David—(*Dominus dixit ad me,*) *Filius meus es tu: (Ego hodie genui te).*
Ps. ii. 7.
- 3 { Jacobus maj.—Qui conceptus est (de Spiritu Sancto, Natus ex Maria Virgine).
Isaias—*Ecce virgo concipiet (et pariet filium).* Is. vii. 14.
- 4 { Johannes—Passus sub Pontio Pilato, (crucifixus, Mortuus et Sepultus).
Zacharias—*Suscitabo filios tuos.* Zach. ix. 13.
Et aspicient ad me, quem confixerunt (et plangent eum planctu quasi super unigenitum) et dolebunt (super eum ut doleri solet in morte primogeniti). Zach. xii. 10.
- 5 { Thomas—Descendit ad Infernos, (Tertie die resurrexit a mortuis).
Osee—*Ero mors tua O mors, (morsus tuus ero inferne).* Hosea xiii. 14.
- 6 { Jacobus minor—(Ascendit ad cælos,) sedet ad dexteram Dei Patris Omnipotentis.
Amos—(*Qui*) *ædificat in cælo ascensionem (suam).* Amos ix. 6.
- 7 { Philippus—Inde venturus (est judicare vivos et mortuos).
Malachias—(*Et*) *accedam ad vos in judicio, (et ero testis velox).* Mal. iii. 5.
- 8 { Bartholomæus—Credo in Spiritum Sanctum.
Joel—(*Congregabo omnes gentes et deducam eas in vallem Josaphat (: et) disceptabo (cum eis ibi super populo meo).*) Joel iii. 2.
or—*Effundam spiritum meum (super omnem carnem).* Joel ii. 28.
- 9 { Matthæus—Sanctam Ecclesiam (catholicam, sanctorum communionem).
Sophonias—*Ut invocent omnes nomen Domini, (et serviant ei humero uno).*
Zeph. iii. 9.
- 10 { Simon—Remissionem peccatorum.
Michæas—(*Revertetur, et miserebitur nostri,*) *deponet iniquitates nostras.*
Micah vii. 19.
- 11 { Thaddeus (Judas)—Carnis resurrectionem.
Ezechiel—(*Ecce ego aperiam tumulos vestros,*) (*et*) *educam vos de sepulcris vestris (populus meus).* Ezek. xxxvii. 12.

- 12 { Matthias—*Et vitam æternam.* (Amen.)
 { *Abdias—Et erit Domino regnum.* Obad. 21.
 or
 { *Daniel—[Deus vivens et æternus in secula] : [et regnum ejus non dissipabitur,]
 [et potestas ejus usque in æternum]. Daniel vi. 26.*

7. The Muses.

THE Muses are usually accompanied by Apollo, their leader, crowned in laurel, almost nude, and playing upon a lyre.

Calliope (Muse of Epic Poetry)	Crowned with laurel	Books	Laurel wreaths
Clio (Muse of History)	Crowned with laurel	Trumpet	Book or scroll
Erato (Muse of Tender Poetry). Sometimes accompanied by a little Love, or Eros, with bow and torch. Muse also of Geometry and Acting.	Crowned with myrtle and roses. Young, gay and animated, but sometimes thoughtful.	Plectrum or violin-bow	Lyre or violin
Euterpe (Muse of Music)	Crowned with flowers, wind instruments at her feet	Holding with both hands the double flute, on which she plays	
Melpomene (Muse of Tragedy)	Richly clothed in changeable red; grave deportment. Crowned with vine	Naked dagger, tragic mask, sword	Some crowns and sceptres joined together (Sceptre)
Polyhymnia (Muse of Sublime Poetry and Noble Art, and of Memory)	Closely clad in white. Pearls on her head	Raised as if haranguing	
Terpsichore (Muse of Dancing)	Crowned with laurel	Harp, which she plays whilst dancing	
Thalia (Muse of Comedy)	Crowned with ivy. Playful and wanton	Comic mask	
Urania (Muse of Astronomy)	Azure robe, crowned with stars	A large globe in both hands	

8. The Sibyls.

THE Latin form of the word is *sibylla*, and the names of the ten—Cumæa, Persica, Libyca, Delphica, Cimmerica, Erythræa, Samia, Hellespontica or Trojica, Phrygia, Tiburtina, to whom are added Agrippa, Europæa.

The Cumæan is the only one with any degree of actual interest, or about whose life anything is told. She is said to have lived a thousand years. She wrote her prophecies on leaves, which the wind carried away, and she also left nine books of prophecies. In her youth she was inspired by Apollo. She is sometimes regarded as the only Sibyl. Her real name was Amalthæa. The Erythræan (whose name was Hierophyle) is sometimes regarded as the same person. Sometimes four is the full number, sometimes nine, ten, or twelve. Cumæa, Erythræa, and Persica are, however, the chief.

As prophetesses they dwelt (in caves) in different places, from which they derive their names. They are usually represented with scrolls or books, which they read or write upon. As foretellers of the future they sometimes have lanterns.

Cumæa—Either young or very old.

Persica—Golden garment, white veil.

Libyca—Old, purple garment, crowned with flowers.

Delphica—Young, black garment, a horn in her hand.

Hellespontica—Young and fair, purple garment, heavily veiled.

Phrygia—Old, ill-favoured, red garment.

Agrippa—Old, roseal garments.

Europæa—Comely, young, rosy face, fine garment of gold-work, fine veil.

The Sibylline books, so long venerated by the Romans, and augmented in the early Christian centuries, were regarded by some of the Fathers of the Church as pagan parallels to the Hebrew prophecies. Lactantius constantly refers to them, and it is the Erythræan Sibyl that he mentions most frequently. So suggestive are the extracts he gives from these Sibylline verses that a number (sufficient to give each Sibyl one) are given below—from Dr. Fletcher's translation.¹ The too clear reference to certain Christian points of

¹ *Ante-Nicene Christian Library*, Vols. XXI. and XXII. Lactantius. Published by Messrs. T. and T. Clark.

belief which they are supposed to foreshadow indicates that to the Sibyls have been allocated their definite tasks in this respect. In Dr. Brewer's *Dictionary of Phrase and Fable* the reader will find an emblem given to each Sibyl to further Christianize her. Dr. Brewer refers these to clumsy invention or monkish legend. They are indeed of little artistic value.

Know Him as your God, who is the Son of God.

But there is one only God of power, who made the heaven, the sun, and stars, and moon, and fruitful earth, and waves of the waters of the sea.

But they who honour the true God, inherit everlasting life, themselves inhabiting together paradise, the beautiful garden, for ever. (*Erythræa.*)

Man made by the very hands of God, whom the serpent treacherously beguiled, that he might come to the fate of death, and receive the knowledge of good and evil.

The trumpet from heaven shall utter its wailing voice.

When He shall come there will be fire and darkness in the midst of the black night.

And the city which God made, He made more brilliant than the stars, and sun, and moon.

An object of pity, dishonoured, without form, He will give hope to those who are objects of pity.

And after sleeping three days, He shall put an end to the fate of death; and then relieving [releasing] Himself from the dead, He shall come to light, first showing to the called ones the beginning of the Resurrection.

The nourisher and creator of all things, who placed the sweet breath in all, and made God leader of all. (*Erythræa.*)

Thou art my image, O man, possessed of right reason.

He shall afterwards come into the hands of the unjust and faithless, and they shall inflict on God blows, [with impure hands, and with polluted mouths they shall send forth poisonous spittle;] and He shall then absolutely give His holy body to stripes.

ADDITIONS TO THE EMBLEMS

Where what is here stated corrects the text of the preceding pages the fact is stated. Otherwise the statements are merely additional, and often alternative.

- S. AGATHA.—Pair of pincers.
 S. AGNES.—Crowned, often prettily with roses.
 S. AIDAN.—A torch.
 S. ALOYSIUS.—Crucifix and lily.
 S. ÆLPHEGE.—Besides the stones, carries also a hatchet.
 S. AMBROSE.—Beehive ; scourge of three thongs ; a goose. Usually in full pontifical costume.
 S. ANSELM.—Carries a Papal Bull with unbroken seals.
 S. ANTHONY OF PADUA.—(June 13, 1231)—Franciscan. Preaching to fishes.
 S. APOLLONIA.—A tooth between her pincers.
 S. ATHANASIUS.—Archbishop, wears the Pallium, for which Y-stole is not a correct term ; also the epigonation, or lozenge handkerchief-case depending by a cord to one corner on his right side.
 S. AUGUSTINE OF HIPPO.—Carries a flaming heart transfixd by two arrows, crossways. He wears alb, stole, maniple, etc., as well as the vestments mentioned on page 252.
 VEN. BEDE.—Not strictly a saint, nor properly with a nimbus.
 S. BENEDICT.—Fire springing up beside him ; holding cup or chalice with a broken bowl ; raven with loaf, or cake, in his bill.
 S. BONIFACE (Bonifacius).—Archbp. and M. (June 5, 755). Book pierced with a sword.
 S. BERNARD.—As founder of the Cistercian Order his habit should be white, not black as stated.
 S. BLAIZE (Blasius).—B. and M. (Feb. 3, 304). Iron comb.
 S. BRITIUS.—B. and C. (Nov. 13). Burning coals.
 S. CATHERINE OF SIENA.—Wears crown of thorns, has the stigmata, carries a lily, a crucifix, a ring, or the Sacred Heart.
 S. CHRISTOPHER.—Carries the child Christ through a stream, or river, not the sea as stated.
 S. CLARE.—Habited more properly in grey tunic and black hood. She is represented old and worn.
 S. CLEMENT.—B. and M. (Nov. 23, 100). An anchor.
 S. CRISPIN (Crispinus), M. (Oct. 25, 280). Shoemaker's awl and knife.
 S. CUTHBERT.—B. Mar. 20, 687). Table with three loaves upon it ; Solan goose or gannet (or a swan) by his side.
 S. CYPRIAN (Cyprianus).—Otter. M. (Sep. 26, 304). Sword and gridiron ; burning his books of magic.
 S. DOMINIC.—Dog with torch in his mouth setting fire to the world ; a star in his nimbus ; pilgrim's staff with crucifix at the top.
 S. DUNSTAN.—Archbishop, not bishop as stated. Playing harp ; troop of angels before him ; a dove whispers in his ear.
 S. EDWARD THE CONFESSOR.—K. (Jan. 5, 1066). Purse ; S. John's Gospel.
 S. EDWARD THE MARTYR.—K. (Mar. 18, 978). Dagger ; cup in his hand.

S. ELIZABETH OF HUNGARY.—Crowned ; carries a basket of roses, or carries roses in the folds of her robe ; a church ; a double crown upon a book.

S. FABIAN.—B. M. (Jan. 20, 250). Sword or book ; wears papal crown.

S. FAITH.—V. M. (Oct. 6). Gridiron.

S. FRANCIS OF ASSISI.—Crowned with thorns ; preaching to birds.

S. GENEVIEVE.—A distaff.

S. GILES.—Habited as a Benedictine ; a hind beside him.

S. HILARY.—B. C. and D. (Jan. 13, 368). Three books ; treading on reptiles.

S. HILDA.—V. (Dec. 15, 680). The fossil Ammonite = "S. Hilda's Serpent."

S. HUGH.—B. and C. (Nov. 17, 1189). A swan.

S. JEROME.—Wears scarlet robe and hat of a cardinal, although he was not one.

S. JOHN CHRYSOSTOM.—The Y-stole mentioned on page 254 is the Pallium.

S. JOSEPH.—Olive-brown cloak.

S. LAMBERT.—B. and M. (Sep. 17, 709). A dart.

S. LEONARD.—Habited as a Benedictine abbot.

S. LOUIS (K. of France).—C. (Aug. 25, 1270). Crowned. Lily. Crown of thorns.

S. LUCIAN.—P. M. (Jan. 8, 312). Lying on potsherds in prison.

S. LUCY (Lucia).—V. M. (Dec. 13, 304). Her eyes on a book or plate ; sword or dagger through her neck ; a lamp.

S. MICHAEL.—A flaming sword ; banner with a dove upon it.

S. NICOMEDES.—P. and M. (June 1, 90). Club spiked with iron.

S. PATRICK.—Book ; sprig of shamrock.

S. PRISCA.—V. and M. (Jan. 18, 275). Sword ; lion at her feet.

S. REMIGIUS.—Bp. (Oct. 1, 545). Dove, an oil-cruse in its beak.

S. RICHARD.—B. and C. (Apr. 3, 1253). Chalice at his feet.

S. STEPHEN.—Stone at his forehead.

S. SWITHIN.—Bishop of Winchester. Translated July 15, 862.

S. THOMAS AQUINAS.—Habited as a Dominican ; a mitre at his feet ; a book whereon is inscribed "Summa theologiæ tota tripartita."

S. THOMAS OF CANTERBURY.—Abp. M. (July 7, 1170). His chasuble is red ; sword in his head, or mitre.

S. URSULA.—V. M. She is royally robed and crowned ; sometimes carries an arrow, or one in each hand. Landing from a ship.

S. VALENTINE.—B. M. (Feb. 14, 270). Sword.

S. VINCENT.—M. (Jan. 22, 304). Burnt upon a spiked gridiron.

SIBYLS.—The appearance of the following was not given on page 265 :—

HIEROPHILA : Young, very fair, purple garment, lawn veil. SAMIA : Middle aged, clothed in willow herbs, palm in hand. TIBURTINA : Old, hard visage, purple garments, holding the Sibylline books. The attributes here given for Hierophila will be seen to be the same as those given on page 265 for Hellespontica. HELLESPONTICA is also described thus : very young and fair, green garment, book in left hand, pen in right.

For another and very different set of attributes, see *Christian Symbols and Stories of the Saints*, by C. E. Clement.

APPENDIX III

MOTTOES

IN the following list the English is not always a translation of the version in another language with which it is associated. The mottoes placed together are therefore to be understood as equal in import, though perhaps varying in expression.

Achievement of Purpose.

He who is afraid of leaves must not come into the wood.

Qui a peur de feuilles ne doit aller au bois. *Fr.*

He that's afraid of wounds must not go to the wars.

. . .

After rain, sunshine.

Post nubilâ, Phœbus. *Lat.*

. . .

He that looks not before, finds himself behind.

. . .

A good beginning makes a good ending.

. . .

Early sow, early mow.

. . .

By little and little the sea is drained.

. . .

He overtakes at last who tires not.

Alcanza quien no cansa. *Sp.*

. . .

More haste, worse speed.

Haste and waste.

Festina lente. *Lat.*

Qui nimis propere, minus prospere. *Lat.*

Nimius properans serius absolvit. *Lat.*

Little strokes fell great oaks.
 Multis ictibus dejicitur quercus. *Lat.*

Actis ævum implet, non segnibus annis. *Lat.*
 He fills his space with deeds, not with lingering years.

Aut nunquam tentes aut perfice. *Lat.*
 Either never attempt, or accomplish.

Post tot naufragia, portus. *Lat.*
 After so many shipwrecks—a harbour.

Præsto et persto.
 I perform and I persevere.

Quæ fuit durum pati
 Meminisse dulce est. *Lat.* SENECA.
 That which it was harsh to suffer, it is pleasing to remember.

Finis coronat opus. *Lat.*
 The end crowns the work.

Rest after toil, port after stormy seas,
 Ease after war, death after life, do greatly please. SPENSER.

Divisum sic breve fiet opus. *Lat.*
 The work, divided aptly, shorter grows.

Character.

An ape is an ape, a varlet's a varlet,
 Though he be clothed in silk or scarlet.

As the bell tinketh, the fool thinketh.

What the heart thinketh the tongue speaketh.
 Ex abundantia cordis os loquitur. *Lat.*

True blue never stains.

In the Forehead and the Eye
The lecture of the Mind doth lie.
Vultus index Animi. *Lat.*

All is not gold that glisters.
Non è oro tutto quel che luce. *Ital.*
Non omne quod splendet aurum est. *Lat.*

Fronti nulla fides. *Lat.*
Appearances are deceitful.

Jack is as good as Jill.
Monsieur vaut bien Madame. *Fr.*

Es mejor ser la cabeza del Raton que la cosa del Leon. *Sp.*
It is better to be the head of the Mouse than the tail of the Lion.
(Sometimes the antithesis is between Pike and Sturgeon, or Ass
and Horse, or Dog and Lion.)

Kings have long hands.

When knaves fall out honest men come by their right.

A knavish wit, a knavish will.
Mala mens, malus animus.

Beaucoup sait qui sait parler, mais plus sait qui sait se taire. *Fr.*
He knows much who knows how to speak, but he knows more
who knows how to hold his tongue.
Tutum præmium silentii. (The secure reward of silence.)

Commerce.

A room (empty) purse makes a bleit (shame-faced) merchant.
Scotch.

Where Bees are there will be honey.

A small Pack becomes a small Pedlar.
Parvum parva decent. *Lat.*

Don't forsake the market for the toll.

A handful of trade is worth a handful of gold.

Qui sait métier a rente. *Fr.*

Chi hà arte, per tutto hà parte. *It.*

Quien ha officio, ha beneficio. *Sp.*

The foremost Dog catches the Hare.

The prince cannot say to the merchant, I have no need of thee; nor the merchant to the labourer, I have no need of thee. SWIFT.

Peu de bien, peu de soin. *Fr.*

Little wealth, little worry.

Consequences.

He who will enjoy the fire must bear with the smoke.
Commoditas quævis sua fert incommoda secum. *Lat.*

No Pains, no Profit.

Kein Krieg kein Sieg. *Germ.*

En fin le renard se trouve chez le pelletier. *Fr.*

Tutti le volpi si trovano in pellicaria. *It.*

In the end the Fox is found at the Furrier's.

Sibi quisque peccat. *Lat.*

Every one sins for his own reckoning.

Ab alio expectes, alteri quod feceris. *Lat.*

You may expect from one what you have done to another.

Acta exteriora indicant interiora secreta. *Lat.*

(Outward) acts reveal (inward) secrets.

Divine Influence.

. . . God shall be my hope,

My stay, my guide, my lanthorn to my feet. SHAKESPEARE.

Afflavit Deus et dissipantur. *Lat.*

The breath of God has issued, and they are dispersed.

. . .

Aide-toi, le ciel t'aidera. *Fr.* FONTAINE.

Help yourself, and Heaven will help you.

. . .

Cernit omnia Deus vindex. *Lat.*

An avenging God sees all.

. . .

Dieu avec nous. *Fr.* (God with us.)

Dieu défend le droit. *Fr.* (God defends the right.)

. . .

En Dieu est ma fiance. *Fr.*

In God is my trust.

. . .

Laus Deo. *Lat.*

Praise be to God.

. . .

In te, Domine, speravi. *Lat.*

In Thee, O Lord, have I put my trust.

Equality of Man—Humanity.

Like master, like man.

Qualis herus, talis servus. *Lat.*

Tel maître, tel valet. *Fr.*

. . .

. . . *Æqua lege necessitas*

Sortitur insignes et imos. *Lat.* HORACE.

Necessity, by an equal law, takes the highest and the lowest.

. . .

. . . *Æqua tellus*

Pauperi (recluditur) regumque pueris. *Lat.* HORACE.

The earth (opens) equally for the poor man and the prince.

. . .

Homo homini aut Deus aut lupus. *Lat.* ERASMUS.

Man is to man either a god or a wolf.

. . .

Humani nihil (a me) alienum. *Lat.* TERENCE.

Nothing human is foreign to me.

Pallida mors æquo pulsat pede pauperum tabernas
Regumque tures. *Lat.* HORACE.
With equal foot, rich friend, impartial Fate
Knocks at the cottage and the palace gate.

Fortune and Fate.

Every flow will have its ebb.
Varia sunt fortunæ vices. Lat.

Humana consilia divinitus gubernantur. *Lat.*
Man proposes, God disposes.

Ane man may wooe quhair he will, but he mun wed quhair
his hap is. *Scotch.*

What is done cannot be undone.
Quod factum est, infectum fieri non potest. Lat.
Ce que est fait, est fait.

When Fortune knocks (be sure to) open the Door.

Al ombre osado la Fortuna le da la mano. *Sp.*
Fortune lends a hand to the bold.

Deo, non fortunâ. *Lat.* (From God, not by chance.)

(Et) Mihi res, non me rebus (subjungere conor).
Lat. HORACE.
I try to make circumstances submit to me, not myself to
them.

Est quoddam prodire tenus, si non datur ultra. *Lat.* HORACE.
It is something to proceed thus far, if it is not permitted to go
further.

Fortuna multis dat nimium, nulli satis. *Lat.* MARTIAL.
Fortune gives too much to many, to none enough.

Health and Life.

Health surpasses Riches.

Hide nothing from thy Priest, Physician, Lawyer,
Lest thou shouldst wrong Soul, Body, or Estate.

Non est vivere sed valere vita. Lat.
Health is Life.

Carpe diem quam minimum credula postero. Lat. HORACE.
Enjoy the present day, as distrusting that which is to follow.

Dum vires annique sinunt tolerate laborem :
Jam veniet tacito curva senecta pede. Lat. OVID.
While strength and years permit, endure labour,
Already cometh crooked age with silent step.

Le présent est pour ceux qui jouissent ; l'avenir pour ceux
qui souffrent. Fr.
The present is for those who enjoy, the future for those who
suffer.

(Ut sit) mens sana in corpore sano. Lat. JUVENAL.
A healthy body and a mind at ease.

Hope.

When bale is highest, boot is nighest.

If it were not for Hope, the heart would break.
Spes servat afflictos. Lat.
Spes bona dat vires. Lat.

He that lives on Hope has slender Diet.
Qui spe aluntur, pendent, non vivunt. Lat.

Hope well, have well.

Dum spiro, spero. *Lat.*
While I breathe (or live), I hope.

Dum anima est, spes est. *Lat. CICERO.*
Whilst there is life, there is hope.

Espérance en Dieu. *Fr.*
Hope in God.

L'Espérance est le songe d'un homme éveillé. *Fr.*
Hope is the dream of a man awake.

True hope is swift and flies with swallow's wings;
Kings it makes gods, and meaner creatures kings.
SHAKESPEARE.

Spes longam reseces. *Lat.*
Cut short vain hope.

House and Home.

A Little House well fill'd,
A Little Land well till'd,
And a Little Wife well will'd.

A good neighbour, a good morrow.

The gown is hers that wears it.
The world is his who enjoys it.
Nullus argento color est—nisi temperato splendeat usu. *Lat.*
HORACE.

Home is home, though it be never so homely.
Home is home, though ever so homely.
Il n'y a rien tel que d'être chez soi. *Fr.*
Domus amica domus optima. *Lat.*

Better dry Bread at Home than roast Meat Abroad.

East or West, at Home is Best.
East, West, hame's Best.
Ost i West, zu Hause best. *Ger.*

One's own Hearth is worth Gold.
 Eigener Heerd ist Goldes werth. *Ger.*

There's but ae gude wife in the country, and ilka man thinks
 he's got her.

Kinship and Friendship.

Like blood, like good

A Friend in need is a Friend indeed.
 Amicus certus in re incerta cernitur. *Lat.*
 On connoit l'ami en besoin. *Fr.*

All are not Friends who speak us Fair.

He is my Friend who grindeth at my Mill.

Aquellos son ricos que tienen amigos. *Sp.*
 They are rich who have friends.
 Ubi amici, ibi opes. *Lat.*

Better lose a Jest than a Friend.

Nos duo turba sumus. *Lat.*
 We two are a multitude.

Comes jucundus in via, pro vehiculo est. *Lat.*
 A pleasant companion upon the road is as good as a coach.

Labour.

All can't do all.
 Non omnes possumus omnes. *Lat.*
 Ein jeder kann nicht alles. *Germ.*

By hammer and hand all arts do stand.

Ars longa, vita brevis. *Lat.*
 Art is long and life is short.

A bad workman quarrels with his tools.
Proba est materia, si probum adhibeas artificem. Lat.

Every man to his trade.
Tractent fabrilia fabri. Lat.
Ne sutor ultra crepidam. Lat.

Use perfection brings.
Usus promptum facit. Lat.

Practice makes perfect.
Usus adjuvat artem. Lat.
Fabricando fabri fimus. Lat.

Aulædus sit, qui citharædus esse non possit. Lat.
 Let him play the pipe who cannot play the harp.

Help Hands, for I have no Lands.

Harm watch, Harm catch.
Et sibi parat malum, qui alteri parat. Lat.

Health to himself, and to his infants bread,
 The lab'rer bears. POPE.

Leve fit quod bene fertur onus. Lat. OVID.
 That load becomes light which is cheerfully borne.

Labor omnia vincit. Lat. VIRGIL.
 Labour conquers all things.

Laborum dulce lenimen. Lat. HORACE.
 The sweet solace of our labours.

Sir, I am a true labourer ; I earn that I eat ; get that I
 wear ; owe no man hate ; envy no man's happiness.
 SHAKESPEARE.

Jucundi acti labores. Lat. CICERO.
 Labours past are pleasant.

Ower mony greceves (overseers) hinder the wark.

Liberality.

Giving alms never lessens the stock.
 El dar limosna nunca mengua la bolsa. *Sp.*

Eagles catch no flies.
 Aquila non capit muscas. *Lat.*

Bis dat qui cito dat. *Lat.*
 He gives twice who gives soon.

Locus est et pluribus umbris. *Lat.*
 There's room enough, and each may bring his friend.

Love.

Follow Love and it will flee thee;
 Flee Love and it will follow thee.

Qui non zelat non amat. *Lat.*
 He that is not jealous is not in love.

I could not love, I'm sure,
 One who in love were wise. COWLEY.

Let mutual joys our mutual trust combine,
 And love, and love-born confidence be thine. POPE.

Love is blind, and lovers cannot see
 The pretty follies that themselves commit. SHAKESPEARE.

Con amore. *Ital.* (With love.)

A bonny bride is sune buskit (attired).

Music.

The man that hath no music in himself,
 Nor is not mov'd with concord of sweet sounds,
 Is fit for treasons, stratagems and spoils. SHAKESPEARE.

If music be the food of love, play on. SHAKESPEARE.

Sweet words like dropping honey she did shed;
And 'twixt the pearls and rubies softly brake
A silver sound, that heavenly music seem'd to make.
SPENSER.

The music in my heart I bore
Long after it was heard no more. WORDSWORTH.

. . . Such music
Before was never made,
But when of old the sons of morning sung. MILTON.

What passion cannot music raise and quell! DRYDEN.

Wilt thou have music? hark! Apollo plays. SHAKESPEARE.

Sweet bird, that shunn'st the noise of folly,
Most musical, most melancholy;
Thee, chauntress oft the woods among,
I woo, to hear thy even-song. MILTON.

Night.

. . . O thievish night,
Why should'st thou, but for some felonious end,
In thy dark lanthorn thus close up the stars
That Nature hung in heaven, and fill'd their lamps
With everlasting oil, to give due light
To the misled and lonely traveller? MILTON.

Patriotism.

Deum cole, regem serva. *Lat.*
Fear God, serve the king.

Ducit amor patriæ. *Lat.*
Love of my country leads me.

Dulce et decorum est pro patria mori. *Lat.* HORACE.
It is pleasing and honourable to die for one's country.

Peace and War.

Bellum nec timendum, nec provocandum. Lat. PLINY.

War is neither to be feared nor provoked.

. . .

In pace leones, in prælio cervi. Lat.

In peace they are lions, in battle deer.

Self-reliance ; Self-control.

A bleit cat makes a proud mouse. Scotch.

. . .

If you cannot bite neither show your teeth.

. . .

Great boast, small roast.

. . .

Lowliness is young Ambition's ladder,

Whereto the climber upward turns his face. SHAKESPEARE.

. . .

Self do, self have.

. . .

No man loves fetters, though they be of Gold.

. . .

Freedom is a Jewel.

(Dico tibi verum) libertas optima rerum. Lat.

. . .

*Verum vos forti animo esse oportet, et minime viribus vestris
diffidere. Lat. ALCIAT.*

It behoves you to be of brave heart, and least of all to distrust your own powers.

. . .

Gardez bien.

Take care.

. . .

Ira furor brevis est. Lat. HORACE.

Anger is a short madness.

Temperance.

He liveth long who liveth well.

Old young, old long.

Rule Youth well, for Age will rule itself.

Est opus ardentem frænis arcere juventam. *Lat.*

Intemperance destroys more than the sword.

Plures occidit gula quam gladius. *Lat.*

Good words (are worth much, and) cost little.

Les belles paroles ont bien de la force et coûte peu. *Fr.*

Dulcibus est verbis alliciendus Amor. *Lat.*

By pleasant words love is to be allured.

Thrift.

There is no Alchemy like saving.

Getting Four, spending Five, needs no Purse.

A Friend in the way is better than a Penny in the Purse.

All grasp, all lose.

Grind with every wind.

Servire scenæ. *Lat.*

Keep some, till furthermore come.

A small leak will sink a great ship.

Time.

Take Time by the Forelock.

Time and Tide wait for no man.

Time flies.

Dum loquimur fugit hora. *Lat.*

Volat irrevocabile tempus. *Lat.*

Tempus fugit. *Lat.*

Time brings all things to light.
 Time and straw make medlars ripe.
 Tempore patet occulta veritas. *Lat.*

Joy of this life for time will not abide,
 From day to night it changeth as the tide. CHAUCER.

Hora e sempre. *Ital.*
 It is always time.

Labitur et labetur in omne volubilis ævum. *Lat.* HORACE.
 The stream still flows, and will continue to flow to every age.

Virtues.

Candor dat viribus alas. *Lat.*
 Truth gives wings to strength.

Cassis tutissima virtus. *Lat.*
 Virtue is the safest shield.

Eo magis præfulgebat quod non videbatur. *Lat.* TERENCE.
 He shone with the greater splendour, because he was not seen.

Esse quam videri malim. *Lat.*
 I should wish to be rather than to be seen.

Potentissimus est qui se habet in potestate. *Lat.* SENECA.
 He is most powerful who has himself in control.

La Patience est amère, mais son fruit est doux.
Fr. ROUSSEAU.
 Patience is bitter, but its fruit is sweet.

Concordiâ res parvæ crescunt (discordiâ maximæ dilabuntur).
Lat. SALLUST.
 By union small states flourish (by discord the greatest are
 wasted).

Cor unum, via una. *Lat.* (One heart, one way.)

Courage sans peur. *Fr.* (Courage without fear.)
 . . .

Fide et fiducia. *Lat.*
 By faith and courage.
 . . .

Fide et fortitudine. *Lat.*
 By faith and fortitude.
 . . .

Fide et Amore. *Lat.*
 By faith and love.
 . . .

Nullum numen abest si sit prudentia. *Lat.* JUVENAL.
 Prudence supplies the place of every god.

Wisdom and Learning.

After-wit is everybody's wit.
 . . .

As dumb as a fish.
 Magis mutus quam piscis. *Lat.*
 . . .

He that would live in Peace and Rest
 Must hear and see but say the least.
 Oy, Voy et te tais
 Si tu veux vivre en Paix. *Fr.*
 Audi, vide, tace,
 Si tu vis vivere in pace. *Lat.*
 . . .

Spare to speak, spare to speed.
 . . .

Force without Forecast is little worth.
 Vis consili expers mole ruit sua. *Lat.* HORACE.
 . . .

Forewarn'd, forearmed.
 Præmonitus, præmunitus. *Lat.*
 . . .

Good sense, which only is the gift of Heav'n,
 And though no science, fairly worth the sev'n. POPE.

The inquiry of truth, which is the love-making or wooing of it; the knowledge of truth, the preference of it; and the belief of truth, the enjoying of it, is the sovereign good of human nature. BACON.

Alma mater. *Lat.* (A benign mother.) Applied to a university.

Amicus Plato, amicus Socrates, sed magis amica veritas. *Lat.*
Plato is my friend, Socrates is my friend, but Truth is more my friend.

Ars est celare artem. *Lat.* (The art is to conceal the art.)

Précepte commence, exemple achève. *Fr.*
Precept begins, but example completes

Indocti discant, ament meminisse periti. *Lat.*
Let the unskilful learn, and let the learned improve their recollections.

Inter silvas Academi quærere verum. *Lat.* HORACE.
To search for truth in academic groves.

Avia Pieridum peragro loca, nullius antè
Trita solo : juvat integros accedere fonteis,
Atque haurire. *Lat.* LUCRETIVS.
Through haunts of the Pierides I thread my way, where none
before has trodden. I delight to approach their untasted
springs, and to quench my thirst.

Ride, si sapis. *Lat.*
Laugh, if you are wise.

APPENDIX IV

A NOTE ON ARMOUR

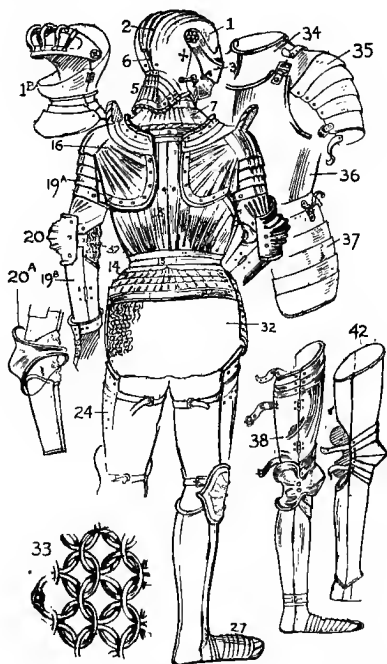
A NOTE ON ARMOUR.

THE accompanying diagrams illustrate the armour known as Maximilian, and of which examples are given in Plates XXXI. and XXXIII.

A Gothic suit (29) and details of other periods are also given. The reader hardly needs to be reminded that armour commenced in Norman times (to go no farther back) with rings or small pieces of iron sewn on to leather garments. So arose the *haubeck* and the *chausses*. Toward the middle of the thirteenth century linked chain mail, without any leather backing (33), came into use. Up to that time the ring "mail" consisted of rings sewn on flatly, and then of rings sewn on so that their edges projected. During the succeeding hundred years the *haubeck* and *chausses* were gradually more and more "reinforced" with plates strapped on, so that the body began to be entirely encased. By the year 1400 the covering was complete, and the period of the finest armour entered upon. Up to, say, 1485 the problem of producing an easily moving and convenient complete covering was pursued, but then succeeded a period of casting aside. The first piece to go was the back-plate to the *cuisse* (42). Half of it, however, remained (38 and Plate XXXI.) for some time.

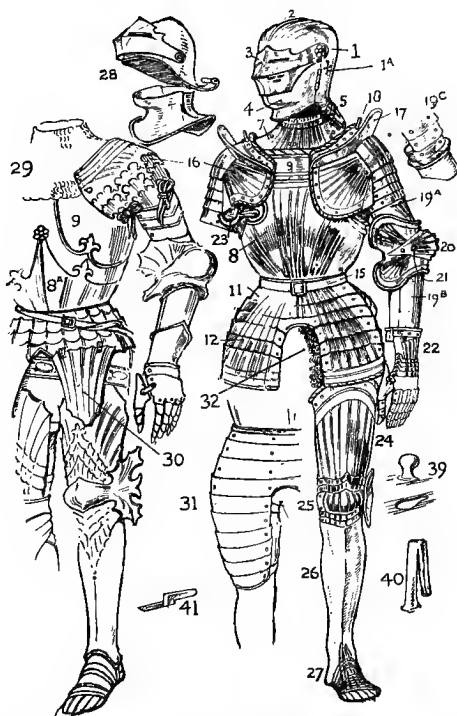
Up to the year 1350 the plates strapped on were of simple form, and the artist can hardly go far wrong if he strap plates on wherever he thinks they might be of service. Conical caps covered the shoulder, the elbow, and

the knee ; simple plates sheathed the outer side of the upper arm and the shin ; round plates covered the hollow of the armpit, and the elbow-joint, and similar pieces covered the breasts. As these plates became more numerous, and elasticity was demanded, various methods of connection were adopted. All these methods remained



to the last. They are—by straps, by hinges, by pivots, by rivets, and by making one piece glide within another. The only instances of the last are in the casque à *bourrelet*, and in the rotatory joint between the two last pieces of the rerebrace. Of straps one passed round the waist and held the breastplate and back-piece together. Sometimes the tassets were held up by straps, and sometimes the breastplate

and the back-piece were hung over the shoulder by the same means (36). Straps held up the pauldrons and brassarts if there were no pin (18 and 40) for the purpose. The cuishes (24), and in later times the rerebrace, were strapped on, as they had been in the earliest times. The straps were of leather, and passed into buckles of the



usual kind. The buckle was, however, connected with one piece of the armour by a short iron strap riveted on to it. Sometimes (30) the tassets were held on by two short iron straps, riveted on, and connected by a square link.

Hinges were used to fasten the mentonnière on to the casque (but not always), to unite the two parts of the

gorget, the vambrace, the gauntlet, the cuishe (when it had a back-piece or a side-piece (38)), the jamb, and the heel-piece, if it was separate from the jamb. Hinged pieces usually fastened by a button or stud (39), which engaged itself in a hole, the natural springiness of the metal keeping the joint secure. Sometimes a hook that turned about (41) was employed instead. The lowest and largest plate of the gorget usually fastened on by means of a knob (39) on either side, after the upper part had been clasped round the neck. The hinges were of "butt" form, with only three knuckles; the size about $1\frac{1}{4}$ inches long and $1\frac{1}{2}$ inches across when open. They were riveted on with four rivets, and were sometimes inside (38), sometimes outside the piece, as in Dürer's plate of "The Knight, Death, and The Devil."

The chief use of the pivot was in fastening the protections for the face upon the casque. The mentonnière sometimes was fastened on by the same pivot, and so was lifted up and down as the visor and ventail were. Similar rivets permitting movement are seen in the gauntlet (22), and always edged the solleret (as in 38) half-an-inch above the ground. Where flexibility, and not actual movement, was required, the several scales were riveted on to leather straps, which thus represented the leather foundation upon which rings and small plates had been sewn in the older haubecks. The pieces of the couvre-nuque, the gorget, the rerebrace, and the braconnière and the tassets were held together in this way. For the same purpose rivets riding in slots, *almain rivet*, were employed about 1450. The reader will notice that the tendency was toward the more extensive employment of narrow overlapping plates. Pieces at first stiff, simple plates became subdivided. The rein-guard began as a stiff projecting skirt, and the braconnière came down in the same way, as indeed it did in the classic

cuirasse (Plate XVII.). If we compare the parts covering the abdomen and thigh in the Gothic suit (30) with those in the Maximilian suit (11, 12 and 24), and with the still later form (31), we see both development and denudation going on. The same change is going on in the late suit numbered 34 to 37. Care has been taken to show in the diagram how the pieces overlap (which is uppermost) in the different parts. As a rule the upper goes beneath the lower. The exceptions are—in the rerebrace, beneath the genouillère, on the instep, and on the fingers.

The armour in Plate XXVIII. is not so fantastic as, at first sight, appears. Hector apparently wears a quilted gambeson, with additions in plate here and there. His greaves seem to be leather, with disks at the flanks of genouillères. His deep tassets appear to be covered with small scales. Alexander wears a pansière strapped up to the gorget, the buckle going up, and the strap coming down. The chains, though exaggerated, are not untrue to mediæval usage.

1. The *casque* or *helmet*, pierced with holes (1A) to permit the passage of sound to the ears, as in Plate XXXIII.

2. The *crest*, but slightly elevated. A plume was fastened in a short tube behind (6), as in Plate XXXIII.

3. The *visor*. Here the *visière*, or visor proper, and the *ventail* are in one piece. When they are separate the ventail fastens on outside of the visière.

4. *Mentonnière*. The chin-piece of the helmet, extending up as far as the lower lip, as in Plate XXXIII. To remove the helmet the mentonnière was opened; when closed, a hook held it firm. This is seen in the diagram, as also is another hook fastening the visor. The word mentonnière also applies to a loose reinforcing piece fastened on to the breastplate and extending up over the throat and chin, and worn only in tilting. In Plate XXXI. we see it fastened on, and also another mentonnière with detachable pieces, and a clumsy and curious means of attachment. The horsemen crouch behind these so that they dispense with the closed helmet with its movable visor, and wear the *salade* (28).

5. *Couvre-nuque*, or covering for the neck.

6. *Porte-panache*, or plume-socket.

7. *Gorget*. Before and behind it is of three sliding scales, the lowest much the largest and covered by the top of the corselet. The gorget opened by a hinge on the left side, and fastened with a button on the right. In Plates XXXI. and XXXIII. chain mail takes its place. Sometimes the collar terminated above horizontally in a *bourrelet*, which provided a turntable on which the helmet could glide (1B).

The helmet and gorget were the most essential pieces of the armour; the latter served, by means of its straps, as the chief support of the cuirass.

The gorget was the first piece of the body-armour put on, as the helmet was the last. The *toilet* of the cavalier began at his feet. He first put on his *jamb*s and *cushes*.

8. The *cuirass* or *corselet* was composed of two principal pieces—*breastplate* and *back-piece*. The breastplate was either in one piece (as in the Maximilian armour), in two, or in several scales.

The name *plastron* was given to the upper of the two pieces, or to the one single piece. It has in our example a bold ridge above to arrest the point of an antagonist's sword or lance. The lower of the two pieces was called the *pansière*. It was (in late Gothic armour) in front of the plastron and glided upon it, the two being held together by means of a button on the plastron working in a slot in the *pansière*.

9. *Plastron*.

The corselet rested upon the narrowness of the hips, where the *gambeson*, of deer-skin, quilted, and stuffed, prevented the discomfort which the pressure of the armour would otherwise have produced. It was of importance that the gambeson, which was properly a vest with sleeves, should be well shaped, but of still greater that the gorget and corselet should be so forged as to fit the figure with the bulk of the gambeson upon it.

11. *Braconnière*, or skirt of long plates (*taces*), usually three.

12. *Tassets*. A series of short plates in continuation of the *braconnière*. In Plate XXXIII. they consist only of one large piece each. In that case they are fastened on by straps.

There was often in fifteenth-century armour a large piece as the last scale, fastened by rivets sliding in grooves to short scales and those to the scales of the *braconnière*, the same arrangement of rivets being used throughout. This method of adjustment was called *almain rivet*. The artist must note that the *braconnière* covers only the upper part of the abdomen.

13. *Back-piece*, which the breastplate overlapped on both sides.

14. *Garde-reins*. Corresponding behind to the *braconnière*.

15. *Strap*, fastening the breastplate and back-piece together.

16. *Pauldrons*. Having put on the corselet, one next added the pauldrons, fixed either by pivots and springs (18 and 40) or by straps. The pauldrons have, above, two narrow scales continuing them upward over the gorget or collar. The pauldrons had equal extensions on to the back, but on to the breastplate that on the right side was smaller than that on the left, to give more freedom to the right arm.

17. *Neck-guard, or Pass-guard*.

19. *Bassart*, consisting of, above, the *rerebrace*; below, the *vambrace*. The rerebrace is held throughout by thongs of leather fixed inside. It ended below in two pieces of tube, one of which revolved upon the other (19c). The rotation of the arm was thus facilitated.

The vambrace, which is united to the rerebrace by straps, is in one piece in tube-form provided with a hinge, and fastened with studs.

20. *Cubitière*. In earlier armour it encircled the elbow-joint (20A).

21. *Bolt* fastening the cubitière upon the brassart.

22. *Gauntlets*.

24. *Cuishes*. They consist of a large piece with one or two scales at the top, where there is a prominent border. The cuishe covered the outer part of the thigh, and was held on by straps and buckles.

25. *Genouillères*. Usually consisting of a conical piece, to the outer side of which was fixed a wing, and with two scales above, and two below, to allow the movement of the leg.

26. *Jambs*. Formed like the vambrace in tube-form, and modelled to the form of calf and ankle. The two pieces were hinged together at the outer side, and fastened together on the inner by studs fitting into slots.

28. *Sollerets*. Usually there were three scales at the instep and six in the anterior part. The heel was either part of the jamb, and opened with it, or was independent of it. The ankle had sometimes several scales (38).

In the first part of the fifteenth century the foot was not covered with armour. The jambs, in that case, ended at the ankle (42 and 29) in a small rolled edge. See also how they are finished in Plate XXXIII.

33. *Linked chain mail*. Here given about half actual size. It filled all vacancies (32) between the plates. The linking forms a regular pattern when stretched, when hanging close up it makes wavy lines, there being rows of convex lines alternately toward right and left. The complete shirt of mail is said to have been retained, beneath the plate-armour, till the end.

It is pointed out to me (as the sheets pass to the press) that *bevor* is a better term for the mentonnière when actually a part of the helmet, leaving *mentonnière* to signify the loose re-inforcing piece only.

I am also assured that the back-pieces to the cuishe (42) and mentonnière (28) are not met with in actual armour. One sees them, however, in illuminated MSS. They are carefully illustrated in Viollet-le-Duc and Planché.

The artist will instinctively turn to Viollet-le-Duc's invaluable *Dictionnaire de Mobilier Français*, for details of arms and armour. There is also valuable information in an excellent book, *The Defensive Armour and the Weapons and Engines of War of Mediæval Times and of the "Renaissance,"* by Mr. Robert Coltman Clephan.

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